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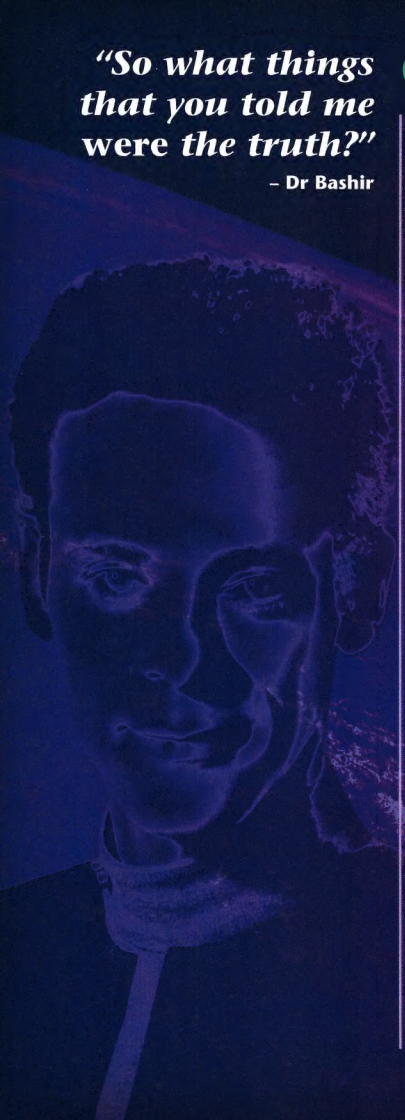
"So what things that you told me were the truth?"

– Dr Bashir



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Make It So

"It's a little foolish to worry about your careers at a time like this, when there's a good chance we're all about to be killed..."

– *Garak*, The Search, Part Two

Chain Of Command

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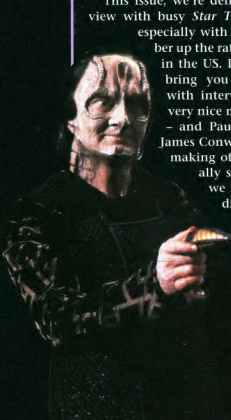
By the time you read this I will feel like I have been killed, what with our second house move in six months – this time into our own home, complete with dogs, bird table and nature garden. (If you think a nature garden is a politically correct description for not mowing the lawn, think again. You have to dig up the lawn first before you even think about calling it 'green'. Perhaps I should take lessons in strip mining from the Cardassians...)

This issue, we're delighted to have an exclusive interview with busy *Star Trek: Voyager* producer Jeri Taylor, especially with the series now beginning to clamber up the ratings on the fledgling UPN network in the US. I'm also very pleased to be able to bring you our Cardassians features, along with interviews with Andrew Robinson – a very nice man, contrary to his screen persona – and Paul Dooley. Our chat with director James Conway also proves revealing about the making of *Star Trek: Deep Space Nine*'s visually stunning *The Way of the Warrior* – we haven't covered many *Star Trek* directors in our pages, so it will be interesting to receive your views on the piece.



I hope you'll agree we have a packed issue this month. Plenty to read and digest, and I'm not just talking taspa eggs here. Me? I'll leave you to the packed part. Annie and I are still *unpacking*... ■

John Freeman, Editor

Code Of Honour

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"Didn't anyone tell you the plan? First I pretend to be their friend, and then I shoot you."

The Best of All Worlds

IN BRIEF...

STAR TREK *ON TELEVISION*

Sky One's second season of Star Trek: Voyager *finishes on Sunday 5 May with* Star Trek: Deep Space Nine *season four beginning 12 May, screening at 2 and 7pm.* Star Trek *continues on Sundays at 1pm;* Star Trek: Voyager *on Sundays at 3 and 8pm; and* Star Trek: The Next Generation *on weekdays at 5 and 10pm.*

Meanwhile, BBC2 have officially confirmed their purchase of ST:VOY, *but no transmission plans have been announced. Both* Star Trek, ST:TNG *and* ST:DS9 *continue their respective runs through May; sports transmissions permitting this will hopefully mean* ST:TNG *may just complete its run before the channels' schedules are thrown into a frenzy by Olympics coverage.*

In the United States, ST:VOY *remains the highest rated show on the fledgling UPN network, while* ST:DS9 *continues to dominate the top of the syndicated action shows. All syndicated shows are seeing ratings drops in the face of increased competition from the new networks and additional syndicated shows.*

TV GUIDE COVERS STAR TREK: VOYAGER

Continuing a long tradition of major coverage for Star Trek *in its various incarnations, the US* TV Guide *featured John 'Q' De Lancie* →

AVERY BROOKS TO GUEST STAR IN *STAR TREK DESTINIES*

Star Trek: Deep Space Nine's Captain Sisko, played by accomplished actor Avery Brooks, will have a cameo role in the next *Star Trek* film, now titled *Star Trek Destinies*. Brooks signed up for a reported $60,000 to appear in the film's pre-title sequence prologue.

The budget for the film has now also been set at a reported $40 million, a 25% increase on previous reports, no doubt buoyed by the world-wide financial success of *Star Trek Generations*. Speaking at a US convention in early March, Michael Dorn said the budget could be as high as $50 million. Christopher Walken is set to guest star along with Yaphet Kotto, Executive Producer Rick Berman's choice for Villain no. 2. He will apparently play the villain from 'the past', as opposed to Walken's 24th Century heavy.

Despite reports in the US magazine *Sci Fi Universe* that the *U.S.S. Enterprise NCC-1701-E* will not be seen until the end of the story, one of the film's co-scripters, Ron Moore, talking to *STAR TREK Monthly*'s Larry Nemecek, told us the ship's appearance will not be momentary. "The fans will see a brand-new *U.S.S. Enterprise*, top to bottom ," he said "and it will figure prominently throughout the entire picture. We'll see a good chunk of it." As reported last issue, the ship's new design is said to resemble a cross between the *U.S.S. Excelsior* and the *U.S.S. Voyager*. Moore added that the film, which has already been revealed to include the Borg and time-travel, will offer a glimpse of history between our time and the 24th Century.

"There's a time-travel element which has to do with the beginnings of the Federation – not *specifically* the beginnings of the Federation, but sort of the period of time between now and that time period: a bit of pre-Federation history."

As reported by Berman last year in *STM* #7, Moore said the three key guest roles were still on track to be comic, villain and romantic leads – the latter a love interest for Picard.

Filming for this latest segment of the *Star Trek* legend is set to begin on 28 April. *Sony Theatres* is currently listing *Star Trek Destinies* for release on 22 November in the US and the latest information supplied to *STAR TREK Monthly* by *Paramount Pictures* is that the film may well see near simultaneous release in the UK, a reflection perhaps of the importance of the world-wide market for the films. To date *Star Trek Generations* has netted $44.7 million world-wide in cinema box office receipts, of which $39.5 million was from overseas sales. ■

Comparing *Star Trek* Film Budgets

Star Trek: The Motion Picture	$35m
Star Trek II: The Wrath Of Khan	$11m
Star Trek III: The Search For Spock	$19m
Star Trek IV: The Voyage Home	$24m
Star Trek V: The Final Frontier	$31m
Star Trek VI: The Undiscovered Country	$29m
Star Trek Generations	$30m
Star Trek Destinies	$40m

The first *Star Trek* film was still probably the most expensive of the series – the figure quoted above is not adjusted for inflation. *STII:TWOK*'s budget is deceptively small as virtually all sets were recycled from the first film. The increased budget for the new film is an indication of *Paramount*'s commitment to the *Star Trek* film series, known for their careful budgeting on past projects. ■

STAR TREK WINS AMERICAN SCENE AWARD, INDUSTRY KUDOS FOLLOW

Larry Nemecek reports on *Star Trek*'s moment of glory at this year's Screen Actors Guild Awards...

On 24 February 1996 *Star Trek* achieved one of the highest accolades from its peers in the US entertainment industry with the presentation of the US Screen Actors Guild's award for 'Outstanding Portrayal of the American Scene'. Executive Producer Rick Berman was on hand at a star studded ceremony to collect the prestigious award. As reported last issue, the Guild made the award citing *Star Trek* for its 'groundbreaking casting decisions' concerning the disabled, minorities, women and the elderly.

Presenting the award was actor Jimmy Smits, star of the series *LA Law* and *NYPD Blue*. His speech was as follows, indicating the importance of the event and the award:

"This year we proudly present the award for outstanding portrayal of the American scene to 30 years of *Star Trek* – [unexpected applause] to the legion of actors, directors, writers, producers, technical people and crews who have carried on the spirit of *Star Trek*'s creator, the late Gene Roddenberry.

"And for those of you who might be wondering why we're giving an award for outstanding portrayal of the American scene to a show that doesn't even take place on the planet, consider the fact that in 1964, when things like integration and bilingual education were shaking up the country, the multiracial, multicultural, interplanetary crew of the *Starship Enterprise* were working and living together as they explored the uncharted frontiers of space. During its first two years on network television, Roddenberry battled to maintain the integrity of the show under constant threat of cancellation. After receiving over one million letters from faithful viewers, the network aired the show for a third and final season. But in syndication, the show's popularity grew by quantum leaps, and today – 30 years, three series and seven motion pictures later – *Star Trek* continues exploring the final frontier. May they all live long and prosper."

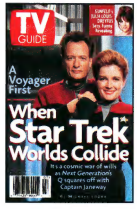
After showing film clips from the various *Star Trek* series highlighting diversity in casting and plot themes from all four series and most of the films, Smits then introduced as a group the casts of all four series. The two in production featured all cast members present; Walter Koenig, Nichelle Nichols and George Takei represented the original *Star Trek*; and Patrick Stewart, Jonathan Frakes, Brent Spiner, Michael Dorn, Wil Wheaton and Majel Barrett Roddenberry were on hand from *Star Trek: The Next Generation*.

Smits then introduced Rick Berman, co-creator of *Star Trek: Voyager* and *Star Trek: Deep Space Nine*, executive producer of *ST:TNG* and its current features, and presented him with the award.

"It does seem odd for *Star Trek* to receive an award for depicting the American scene," said Berman, accepting the award "But if you think about it, Gene Roddenberry created a universe, a future, that included a lot more than Klingons and photon torpedoes. It included ideas and metaphors that we could all relate to in our own lives, in 20th Century America and anywhere else. And at the core of those ideas were always the characters: *Star Trek* is driven not by its hardware but by its characters who've been portrayed over the years by a wonderfully diverse and talented group of actors, who have brought to their roles a sense of warmth and humour and, most importantly, a sense of family and hope for the future.

"So, to receive an award like this from the Screen Actors Guild makes it all the more sweet for us. On behalf of my colleagues Michael Piller, Jeri Taylor, and Ira Behr, and Mrs Majel Roddenberry, I thank you all very much."

Handed a statuette award, Majel Barrett Roddenberry, egged on by the *ST:TNG* cast, wrapped up the presentation. "I'm very proud and honoured to be able to accept this award on behalf of Gene Roddenberry and his great legacy." ■



alongside Kate Mulgrew on its 17 February cover, promoting transmission of the eagerly awaited episode **Death Wish**. *Inside, in interview with long-time friend Mulgrew, Lancie says the episode's script was terrific, while Mulgrew describes it as "Very clever. Very literate. Classic* **Star Trek**."

"*This episode is full of in-jokes," says De Lancie. "But one was so 'in' it got cut. In the first draft, Q was supposed to say to Tuvok, "Without Q, you would have been the engineer on the* **U.S.S. Enterprise**." *It's well-known among Trekkers that Tim Russ was the runner-up for the role of engineer Geordi La Forge."*

SPECIAL FILMING FOR STAR TREK VIDEOS

CIC Video *have organised a special day of filming with James Doohan, George Takei and Walter Koenig, to record special short introductions for all the new three-episode tape releases of the original series, due to launch 3 June with a special collectors' edition featuring* **STAR TREK Monthly** *readers' favourite episodes from the show.*

The actors will offer their own insights into every episode of the series in which they took part. The special edition, which includes **Star Trek Memories** *presented by William Shatner, will be released in a special limited edition 'communicator' case.* →

FURTHER AWARDS FOR STAR TREK ACTORS?

Avery Brooks and LeVar Burton were both the finalists for the 27th Annual NAACP Image Awards, presented 6 April in the US.

The Image Awards, presented in 44 entertainment categories, are designed to honour artists and organisations that offer positive portrayals of African Americans in entertainment. Avery Brooks was nominated for the award of Best Lead Actor in a Television Drama Series for his performance in Star Trek: Deep Space Nine. *LeVar Burton was nominated in the category of Best Educational/Informational Youth or Childrens' Series or Special for* LeVar Burton Presents: A Reading Rainbow Special.

ANIMALS ARE OUT?

Star Trek writer Ron Moore has delivered some bad news for fans of ST:TNG*'s shipboard animal population, responding to queries from concerned STM readers. According to the new film's co-writer, Spot will not be appearing. "She's not in the film at the present time," he told Larry Nemecek. However, there is good news for those of you still worried about the fate of Captain Picard's pet lion fish, Livingston, after the destruction of the* U.S.S. Enterprise NCC-1701-D *in* Star Trek Generations. *"I don't think Livingston was even seen throughout the film!" Ron said. "We have talked about giving Picard another fish tank and giving him Livingston again, but none of that has really been decided yet."*

For those of you not in the know, the fish originally had a Shakespearean name, but is now said to be named after David Livingston, one of ST:TNG*'s first season line producers.* ➔

MIRROR, MIRROR

News on *Star Trek* actors and production crews, direct from the US West Coast, by Lou Anders

George Takei's return to Outer Space is not in a film, as reported last issue, but with an appearance in one of the first episodes of the new series *Space Cases*, from creators Peter David and Bill Mumy. Mumy, who appears regularly on *Babylon 5*, is, of course, best known for his portrayal of Will Robinson in the classic SF series, *Lost in Space*. *Space Cases* airs 2 March in the United States on the Nickelodeon cable channel.

Ashley Judd, who played Wesley Crusher's cute love interest Ensign Robin Lefler in *Star Trek: The Next Generation* episode *The Game*, will appear in the CBS special *Wynona: Revelations* along with her mother Naomi and sister Wynona. The special features family chat and new songs from Wynona's recent album.

Patrick Stewart recently appeared on the US Bravo cable channel. Together with Kenneth Brannagh, he hosted a Shakespeare Film Festival from 2-5 February. He's now starring in as well as co-producing the film *The Canterville Ghost*, an adaptation of the short story by Oscar Wilde from writer/producer Robert Beneditti. Stewart portrays the ghostly remains of Sir Simon de Canterville. He acts alongside Neve Campbell (from the hit series *Party of Five*). In an interesting departure from Wilde's original tale, the story is reset in the 20th Century and spiced by healthy doses of Shakespeare. The ghost, it seems, recites love sonnets and bits of Hamlet. While this isn't in the source material, no one in their right mind would complain about another chance to see Stewart perform Shakespeare. *The Canterville Ghost* is filmed in England from *Anasazi Productions*.

Brent Spiner appeared on the HBO sitcom *Dream On* on the episode premièring 31 January. His fellow crew member **Gates McFadden** is now a recurring character on the hit series *Mad About You*. In addition, she recently performed in a political satire, soon to air on National Public Radio, by Sidney Blumenthal, the political analyst of the *New Yorker* magazine.

Meanwhile, Ferengi fans recently got a chance to see **Armin Shimerman** out of his Quark make-up. Shimerman appeared as a golf caddy in a guest role on the hit comedy *Seinfeld*. While we're on the subject of Ferengi, **Wallace Shawn**, who portrayed Zek, the Grand Nagus, provides the voice of Rex, the cowardly Tyrannosaurus, in Disney's box office smash *Toy Story*. Shawn is best known for his role as Vizzini, the treacherous Sicilian, in *The Princess Bride*. ■

WHOOPI GOLDBERG AT THE OSCARS

Appearing at the Oscar Awards ceremony on 25 March, Whoopi Goldberg was set to deliver several comedy bits throughout the evening instead of an opening monologue. She was also expected to present a major award, probably for best director. The BBC recently renewed an exclusive television output deal with US company *New Regency Enterprises* for another two years to supply the BBC with 18 feature films, including the upcoming Whoopi Goldberg and Gerard Depardieu vehicle *Bogus*. ■

Top left: *George Takei teams up with* Babylon 5*'s Bill Mumy for more space antics...*
Top right: *...while Wesley Crusher's ex-girlfriend, Ashley Judd, plants her feet firmly in reality with a family chat show*
Above left: *Gates McFadden mixes politics and humour...*
Above right: *...while Wallace Shawn (The Grand Nagus), possibly the most honest politician of all time, turns his vocal talents towards dinosaurs*

ROUND-UP OF THIS MONTH'S *STAR TREK* NEWS

STAR TREK VISOR BECOMES SCIENCE FACT

Teenager Chris Escuti of Cherry Hill in the US is one of the first people to use a new Low Vision Enhancement System (called LVES and pronounced 'Elvis') on a daily basis. The device, a video headset which electronically manipulates images, was developed by the *National Aeronautics and Space Administration* (NASA) and *Johns Hopkins Medical Center*, and is a 20th Century version of the device worn by Geordi La Forge.

LVES is worn as a head-mounted video display and serves as a real-time electronic magnifier, allowing the user to tune the focus, magnification and contrast. It contains three miniature video cameras, two miniature television screens and a series of finely tuned mirrors.

Chris, who suffered optic nerve damage as a result of radiation treatments for a brain tumour, is testing the device on behalf of the *William Feinbloom Vision Rehabilitation Center* of the *Pennsylvania College of Optometry* based in Philadelphia. ■

STAR TREK BARBIE!

The wave of toy nostalgia catering to 'Baby Boomer parents' in the US is expected to gain momentum with new toys such as **Mattel Inc**'s *Star Trek* Barbie and Ken, revealed at the New York Toy Fair in February and due for release later in the year. **Full Toy Fair report, page 57.** ■

STAR VET!

William Shatner is beginning to sound more like a country veterinarian than Captain James T. Kirk of the **U.S.S. Enterprise.** *Shatner appeared at a weekend* **Star Trek** *convention in the US in early March but took his remarks far afield from his days at the helm of a faster-than-light spaceship bristling with future technology. "I have a farm in Kentucky with a lot of horses," the actor told more than 1,200 fans. "And I love to birth the babies."*

SCIENCE FICTION FOUNDATION APPEAL

The Liverpool University-based Science Fiction Foundation, which administers a huge library of science fiction materials and offers an MA in science fiction, has appealed for donations of audio-visual material and mzagazines.

Duplicate material can always be sold to assist with the purchase of other material, which is dependent for support on the Friends of the Foundation charity. The Foundation is running an international conference 'Speaking Science Fiction' in July.

For further information write to Andy Sawyer, Librarian/Administrator, Science Fiction Foundation Collections, University Library, PO Box 133, Liverpool L69 3DA. Telephone: 0151 794 2673. E-mail: thomson@liv.ac.uk

AND FINALLY...

If you've ever pondered the deeper meaning of those immortal words "Beam me up, Scotty", Richard Boeke, Unitarian Minister, just may have the answer. He's been running educational lectures on the theology of **Star Trek** *in London.*

SOURCES THIS ISSUE:
Paramount Pictures, The Science Fiction Foundation, Ian Spelling and Larry Nemecek

"There's nothing *charming about the Cardassians. They're Nazis. They are horrible people who do terrible things with no conscience about it."*

Jeri Taylor, Co-Creator and Executive Producer of *Star Trek: Voyager*, updates Larry Nemecek on plans for the new season.

A familiar face from the original *Star Trek* series on *Star Trek: Voyager* next autumn? In a wide-ranging update with *STAR TREK Monthly*, the series' Co-Creator and Executive Producer Jeri Taylor discloses that her series featuring the starship flung into the Delta Quadrant is planning on doing just that...

Thanks for taking time to talk with us, Jeri – and what's this about a special guest star coming up in the future on *Star Trek: Voyager*?

There is the possibility of George Takei in an episode, one of the last four that UPN (network) again wants to holds over until next fall. One of these episodes will be celebrating the big 30th anniversary of *Star Trek*, and so we have been asked to provide a tie-in to the original series. Because they want a contact from 30 years ago, we think we may be tying George Takei into a storyline. Also we will have a cliff-hanger this year; the conclusion to this will air as the season première about the same time as last year's (late August). The last show we film before the four hold-overs, number 22, will be the first part of that, the opener.

Can you tell us any more about the Takei/Sulu angle — will it be a hologram, a flashback, or some other kind of 'cheat'?

We don't really have the story yet. I hate to say because it may change, but at the moment what it is is a trip that Janeway must take through Tuvok's memories in order to accomplish her goal, and it turns out that Tuvok and Sulu knew each other at some point in the past.

Delta Quadrant Update with Jeri Taylor

Opposite page:
Far left: *The* U.S.S. Voyager*'s other female Captain – Jeri Taylor*
Left: *Still Trekking – George Takei makes a welcome guest appearance in* Star Trek: Voyager
This page:
Left: ST:VOY*'s first and foremost alien race – the Kazon*
Below: *The treacherous Jonas from* Investigations

That Vulcan life span comes in handy sometimes.

That's true!

Have you been satisfied with the way the show has evolved this season so far? When you cut yourself off from the established *Star Trek* Universe in the way of format it must take a while to find the big picture, as it were, and to find your footing.

It does, and this season I feel we've really made some great strides. I think some of our shows are as good as any *Star Trek* stories have ever been — really strong shows. I feel like we're figuring it out.

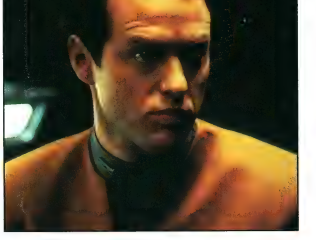
It seems, as in the case of the turncoat crew man Jonas (Raphael Sbarge) reporting back to Seska and the Kazon–Nistrim, as if you've been dabbling more in dropping in running story lines and setting things up for a future pay–off.

Well, we have made one experiment with that – although all the stories are encapsulated, they all have a beginning, middle and end, we do try running an arc of a story through a number of episodes. It's something we've never done before; a lot of shows do this very successfully, and we just want to keep our minds open to new ways of storytelling and not just get stuck doing something the same way because we've always done it that way. We like to be a little more open–minded than that. It's just begun airing, so I think the jury's still out on the success of it or not; I have not really gotten any feedback one way or the other yet.

You don't consider Ensign Wildman's baby the same way?

Not really. It's just something we set in motion and we knew we had to give her the baby, but we really haven't discussed it in terms of a long–range arc. The baby will be there, and as stories come along we'll probably include them – but no, I don't really think of it the same kind of way.

You've revealed that the baby's father, the husband of Wildman (Nancy Hower), was an alien back at DS9, a Ktarian, so does that explain why the gestation period is so long?



You got it! That's what we did when we were messed up by UPN! [with the delayed airing of *The '37s*, when the pregnancy seemingly wasn't revealed or noticed until some seven months after departure from DS9 – Ed.]

Will Hogan, the engineer who seemed almost as suspicious as Jonas at first, be an ongoing character past the end of this storyline?

Well, this is one of those lucky breaks that happens for an actor. We needed someone to do a small part in *Alliances*, and so we hired this young man (Simon Billig), and he really turned out to be a very nice actor. So we just kept using him as a convenience; it's always nice to have somebody else to talk to in Engineering besides B'Elanna. And he's turned out to do a nice job, and so he's lucked into a great deal of work in that way. I can't say that he's going to be a regular or anything like that –

The next O'Brien, right?

You never know – sometimes, as it did for Colm Meaney, these things take on a life of their own! But he just turns out to be sort of a convenience for us. Recently realising that, we also cast a female for the same position, a player we would like to be able to use in the same way if she works out (Bahni Turpin, as engineer Swinn). Because we do have a ship that has a finite number of people, and it's not a huge amount, we have to be aware that you can't keep bringing out new crew members all the time.

Are you planning any other running plot arcs?

We are going to do that one with Jonas and sort of just see what the response is; we don't really know if the fans are going to like that kind of storytelling or not, so until we get that we have not made any plans for an additional story. Otherwise, it's the same old thing – we're trying to do the best and the most exciting and provocative and intriguing and mysterious stories we can.

What about early goals going into the next season?

Well, I think that we've invested a great deal in my Kazon, and while some elements of some of the stories have worked well, in general I don't find them a particularly intriguing group of aliens. So it's my devout hope that we'll move out of their territory and find some new group.

The phage-afflicted Vidiians are intriguing: they can be villains or heroes.

The Vidiians are very intriguing, but we need to be judicious in the way we use them; it's not somebody like the Kazon you can plug into a lot of stories. They really have to fit carefully. But they are extremely weird looking and people seem to like that.

One more: has the experience of working with a network, with studio people and ratings, been comparable to your experience during the *ST:TNG* syndication years?

Not in the slightest one way or the other. We have absolutely nothing to do with the network; they have nothing to do with us. They have no input, no control; the only thing they can do is decide when they're going to show things. I never speak to anyone at the network, so it just doesn't affect us one way or the other.

I think our ratings would probably be higher if we were syndicated, because they (the infant UPN network) simply don't cover the whole country at this point, but there is absolutely no problem working for them because of that. I mean, in some places we're on 'Channel 71' a lot of the times!

Jeri, thanks again for checking in with us.

My pleasure, and thanks to all our UK fans for staying with us on all these early voyages! ■

Above: The Thaw
Right 1: Deadlock
Right 2: The Thaw
Right 3: Prime Factors
Right 4: Lifesigns

EPISODE CHECK

Following on the hoopla and higher ratings for the Q-starring *Death Wish* and other strong entries in the February ratings sweeps race, *Star Trek: Voyager* boldly continued on towards its season climax - a *Star Trek: The Next Generation*-style cliff-hanger ending (see Jeri Taylor interview, previous pages). Meantime, US viewers have been treated to a slew of unusual episodes:

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

Investigations

US Airdate: Week beginning 11 March

With a script by Executive Producer and Co-Creator Jeri Taylor from a premise story by freelancers Jeff Schnaufer & Ed Bond, this segment by veteran *Star Trek* director Les Landau was his fifth for the series.

The long-running mystery of Jonas' messages to Seska and Tom Paris' mounting insubordination comes to a head in this show, which also features what amounts to a morning-shift 'chat show' and news update aired over the ship's com system: A Briefing With Neelix! But the Talaxian redeems himself, saving the ship from the real spy with fisticuffs that harks back to the Khan-Kirk melee in the original series' *Space Seed*.

Jordanian Prince Abdullah, commander of his country's Special Forces, makes a brief royal cameo as an extra, a sciences crew man passing in the corridor near Kim and Neelix.

Deadlock

US Airdate: Week beginning 18 March

Directed by former *Star Trek* Supervising Producer David Livingston, his sixth of the season for *Star Trek: Voyager*, and a trademark Brannon Braga reality-bender!

Thanks to an anomaly, the *U.S.S. Voyager* is time-phased into twinning itself except for a shared anti-matter supply, and one ship's accidental testing nearly destroys the other while Vidiians attack the healthier twin! What a time for Ensign Wildman to go into labour!

"It starts out with action and it does not stop," Jeri Taylor adds. "And it was directed with such incredible pace by David that it was one of those shows we had to add scene after scene after scene to because it was short. We ended up shooting something like another day and a half just to bring it to time. So it moves like a house on fire!"

Upcoming stories slated to air well into April in the US at press time included (please note that transmission dates were not available at press time):

Innocence

First-year staff writer Lisa Klink, whose credits so far include *Resistance* and *Dreadnought*, developed the teleplay from a story by Anthony Williams, a *Paramount* assistant manager in advertising who also sold *Cold Fire*'s idea. Director James L. Conway, having filmed *Death Wish* as well as *Star Trek: Deep Space Nine*'s *The Way of the Warrior*, notched his 12th overall *Star Trek* episode.

This episode, which Taylor called 'absolutely lovely', reveals a more personable side of Tuvok that he normally showcases as the stoic and efficient security/tactical officer. "It's another high concept show in which Tuvok gets stuck on a planet with a group of children who are in danger of being killed by their own people," she explains.

Until the *U.S.S. Voyager* people finally realise that the Drayans age in reverse, with Tuvok amid a group on course for their people's natural death in a cave on a moon they consider a sacred haven, Janeway and the Drayans' leader find their miscommunication veering between friendship and armed conflict.

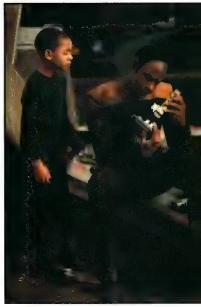
The Thaw

This teleplay, from a story by Richard Gadas, is the long-distance *U.S.S. Voyager* debut of Joe Menosky, the onetime *Star Trek: The Next Generation* staff writer. Marvin Rush, director of photography with stints on both *ST:TNG* and *ST:DS9*, is back in the director's chair after a credit for *ST:TNG's The Host*.

Guest star Michael McKean, who first gained fame as Lenny on the Seventies sitcom *Laverne and Shirley*, plays a sinister leader conjured up from fear in a virtual reality world that was meant to keep the few survivors of a planetary disaster entertained while in stasis for 15 years. Of course, the *U.S.S. Voyager*'s crew become hostage when trying to revive them. "*The Thaw* is a wild thing – this is one of the most stylish and different-looking episodes we've ever done," Taylor comments. "We have Michael McKean playing this demented clown and it's really very bizarre; we hired a lot of people from the Cirque de Soleil as background, so it's very much the feel of a carnival gone bad, very spooky and creepy."

Until next month's season wrap-up, stay tuned... ■

Larry Nemecek



Above: Innocence
Below: Investigations
Bottom: The Thaw

STAR TREK®: VOYAGER™

Above and below: Rules of Engagement
Bottom and bottom right: Hard Time

EPISODE CHECK

Majel Barrett, the widow of *Star Trek* creator Gene Roddenberry, returns as the irrepressible Lwaxana Troi in coming weeks on *Star Trek: Deep Space Nine* in the tentatively titled **The Muse**. The story, which she helped develop, gives her cause once again to burden poor Odo – as if the Dominion outcast with an unrequited love for Kira isn't troubled enough – and finished shooting in February. Although at press time no air dates had been announced, it is the fourth show in order among those yet to be shown.

Meanwhile, in recent weeks US viewers saw the following stories unfold at the station:

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand...

Rules of Engagement

Supervising Producer Ronald D. Moore, whose Worf stories helped land his original job writing *Star Trek: The Next Generation* and launched his reputation for spinning more Klingon mythos than anyone, wrote this teleplay from a story sale by Bradley Thompson and David Weddle. LeVar Burton added this episode to his growing directorial resumé.

The divided loyalties that have tortured the only Klingon in Starfleet are laid bare in this hour, when the Empire fights for Worf's extradition after he destroys an unarmed Klingon civilian ship while commanding the *U.S.S. Defiant*. Raising it beyond *Star Trek* courtroom dramas is Moore's device during flashbacks in which the testifying witness speaks directly to the camera before resuming his scene.

Actor Ron Canada – the suspicious Martin Benbeck of *ST:TNG's Masterpiece Society* – portrays the wily accuser, who can win his case only if he gets Worf's skin and causes him to slip before the Vulcan admiral deciding Worf's fate. Thankfully, the odd coincidence of the transport decloaking amid a Klingon ambush of the *U.S.S. Defiant* while escorting a Cardassian humanitarian mission, is finally explained to Worf's benefit, but not until he and his captain share both heated words and a new bonding.

Hard Time

Departing from his usual partnership with Executive Producer Ira Steven Behr, Co-Producer Robert Hewitt Wolfe penned this teleplay as a solo credit from a story by Daniel Keyes Moran and Lynn Barker. It was the sixth *ST:DS9* directing stint for Alexander Singer, who last completed *Starship Down* on the series.

Pity poor Chief O'Brien. Nearly killed at Setlik III, captured by Paradans, put through a monkey trial on Cardassia Prime, replaced when dying by an alternate from six hours into the future, he's now falsely accused of espionage on Argrathi – where the punishment is a compressed prison stay that in essence forces the accused to live a personalised prison stay of years in just a few hours – not unlike Picard's history trip in *ST:TNG's The Inner Light*. Ironically, Margot Rose – who played Picard's loving alien wife in that segment – is here cast as the prison warden.

This story, told through timely flashbacks, echoes O'Brien's struggle to regain his old life back on the station. His life slides slowly out of control in anger and guilt until the climactic admission, where the chief finally admits the murder of long-time cell mate and buddy Ee'Char over mistakenly hoarded food – an accident that left O'Brien doubting his Humanity.

Shattered Mirror

Behr teamed up on this script for the first time with writing producer Hans Beimler, who returned to the *Star Trek* fold this year with *The Sword of Kahless* and *Return to Grace*, after short stints during *ST:TNG's* first three seasons. Director James L. Conway continued his busy *Star Trek* year, which began with *The Way of the Warrior* and *Little Green Men*.

It's Jake's turn to take the spotlight in this third chapter of *ST:DS9*'s return to the alternate universe first discovered by Kirk in the original series' *Mirror, Mirror*. The encounter is prompted by the discovery that his late mother, Jennifer, is still alive in this universe.

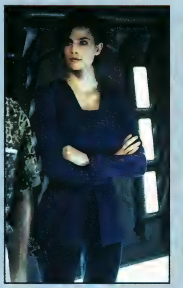
Still on its own non-network course with no delayed episodes, *ST:DS9* is on course for six more shows before season's close – including **The Muse**, surprises for Sisko's new love, Kasidy Yates, and an unlikely project involving the Jem'Hadar. So, as the fourth season winds down ... stay tuned! ■

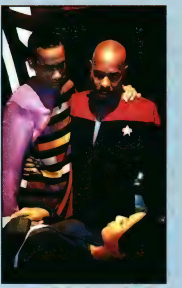
Larry Nemecek

STAR TREK®: DEEP SPACE NINE™

STORY FOCUS

Piecing Together *Shattered Mirror*





In the *Star Trek* original series episode *Mirror, Mirror*, a transporter malfunction strands Kirk, McCoy, Scotty, and Uhura in an alternate reality where the *U.S.S. Enterprise* crew of that universe are ruthless members of a totalitarian regime. Faced with a crew for whom assassination is a respected means of political advancement and pain a proven method of enforcing discipline, they must fight every minute in order to return to their own universe. In the final moments before their escape, Kirk makes an impassioned speech to the alternate Spock, pleading with him to resist his universe's tyranny.

Though *Mirror, Mirror* remains one of the most popular *Star Trek* episodes of all time, we don't learn the results of Kirk's endeavour until the *Star Trek: Deep Space Nine* episode *Crossover*, in which an accident in the wormhole sends Kira and Bashir back to the other side. There, they find a universe in which a Bajoran, Cardassian, and Klingon Alliance rules, and Humans are slaves. It seems Spock did dismantle the totalitarian Federation, but this had the unfortunate side effect of making it vulnerable to the rest of the denizens of this dark universe. Bashir and Kira manage to escape, but not before instigating a small rebellion with that world's Sisko and O'Brien.

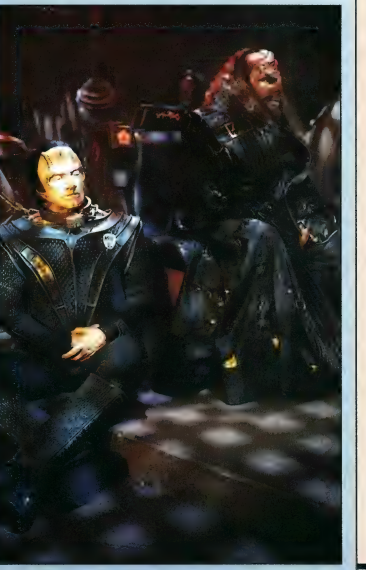
In *Through the Looking Glass*, we return to this universe a third time. The alternate Sisko has been killed, and the alternate O'Brien kidnaps our Sisko to take his place on a mission against the Alliance that only a Sisko can undertake.

Veteran *Star Trek* Director James L. Conway kindly agreed to give *Star Trek Monthly* this exclusive outline of what to expect in the latest visit to this troubled parallel universe in the upcoming *Shattered Mirror*...

"What happens is, Jennifer (Sisko's wife from the alternate universe) comes back to our station and kidnaps Jake as a ruse to get Sisko to help them. The rebels are trying to win the station back from the Alliance." The focus of the story is certainly an emotionally charged one, and Conway fully expects this to be a particularly good episode, revolving around "the emotional conflict of Jake meeting what he thought was his dead mother." While Jake comes to grips with a living Jennifer, Sisko must deal both with his son's grief and the threat of the Alliance.

The Mirror Universe episodes on *ST:DS9* are particularly popular. As James says, "I've watched the other two, and I just love them. The first one, *Crossover*, was particularly good. It's fun for the actors too, because they get to play the characters completely twisted and bigger than life." Although we've seen most of the cast's alternative personalities before, this time there is an added, Klingon factor – Worf. In *Shattered Mirror* fans will get a chance to see the alternate universe Worf really cut loose. . As James explains, "He's much more like Gowron than the normal, staid Worf character." ■

Report by Lou Anders. James Conway talks about Cardassians and shooting* The Way of the Warrior *on Page 48.



Scales of

The Cardassians in *Star Trek*®

Injustice

Star Trek needs villains; there's no one who can argue with that. There has to be some race who can appear on a view screen making veiled threats against the Federation, some bizarre-looking alien species with an attitude problem against whom Kirk can ball his fists, Picard tug his tunic, Sisko narrow his eyes or Janeway lower her voice. In the original series, of course, the Klingons fitted the part perfectly. By the time we got to *Star Trek: The Next Generation* the old feuds had become distinctly threadbare, and so an alternative had to be found. The Ferengi were auditioned for the role, but audiences found them funny, not menacing. The Romulans were too nice and too much like our favourite Vulcans. Yes, they could scheme and plot with the best of them, but they were hardly hissable material. The Borg were deadly and unstoppable – but had to be used sparingly because they were *so* deadly and unstoppable. Viewers wanted to cheer when their ships decloaked. It took a number of seasons, and a number of false starts, but eventually the producers found their ideal villains: the Cardassians.

There's a distinct technique for coming up with a villainous alien race for *Star Trek*. What you do is emphasise a Human trait or quirk at the expense of all the others, blow it up out of all proportion and keep playing off it. The Klingons are wrath personified, of course, the Ferengi are avaricious and the Romulans proud. The options were getting pretty limited by the time the Cardassians were thought up, and they ended up with deviousness. Look out for alien races based on sloth, gluttony and envy turning up on *Star Trek: Deep Space Nine* or *Star Trek: Voyager* very soon...

Above: *Cardassians, Klingons, Romulans and Humans discover their joint ancestry in* **The Chase**
Below left: *The Cardassians as victims?* – **The Wounded**
Below right: *Picard undergoes some Cardassian 'treatment' in* **Chain of Command**

Despite appearances, the Cardassians are closely related to most of the other Alpha Quadrant races. In the *Star Trek: The Next Generation* episode, *The Chase*, we discover that an ancient race of progenitors has seeded the galaxy with their own genetic material and that the Klingons, the Romulans, the Humans and the Cardassians, as well as many of the other races we've come across, are all descended from those fragile DNA strands. Despite their wide brows and pointed chins, their grey, scaly skin, bony, protective eye ridges, despite those flat necks that make them look like hooded cobras about to strike, they are remarkably like *us*. They look like us, they think like us and they can breed with us – or at least, they can breed with the Bajorans, as we found out in the *Star Trek: Deep Space Nine* episode *Indiscretions*. Since Ro Laren had no apparent problems breeding with Will Riker in the *ST:TNG* episode *Conundrum*, we have to assume that Humans and Bajorans are compatible as well.

The Cardassians are so like the Bajorans, in fact, that on at least four occasions they have been surgically modified to resemble Bajorans or vice versa – modified so well that advanced medical procedures were required to tell them apart. The first example was referred to in the *ST:DS9* episode *The Maquis, Part One*, in which a Cardassian agent has been altered to look like one of Chief O'Brien's former crew mates in an attempt to feed him false information. *Second Skin* marked the second example – a Cardassian female named Iliana Ghemor was apparently infiltrated into the Bajoran resistance during the occupation, replacing a terrorist who had been captured by the Cardassians. In the same episode, Major Kira Nerys is kidnapped from DEEP SPACE NINE and altered to resemble a Cardassian – specifically, Iliana Ghemor – so convincingly that even her father is taken in. We never find out what happened to the real Iliana Ghemor – presumably she's still out there, under deep cover, still pretending to be one of her enemies after peace has been declared.

The fourth example of such a masquerade was, of course, in the *Star Trek: Voyager* episode *State of Flux*, where crew member Seska is revealed as a Cardassian spy within Chakotay's Maquis unit. Once discovered, Seska reverts to her Cardassian biology, but her fundamental beauty and her sharp-edged character shine through, no matter what her skin texture is. She is still the same person. Despite their disagreements, it looks like the Bajorans and the Cardassians have much more in common than they would care to admit.

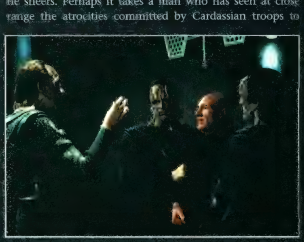
Cardassians would seem to be ideally suited for undercover work, being devious, unprincipled and so twisted you could use them as corkscrews. Just look at plain, simple Garak, Doctor Bashir's Cardassian breakfast companion. He's so devious that he's undercover even when he's undercover: everyone knows he's a tailor, everyone really knows he was once a spy for the Obsidian Order, but no one really *really* knows what he's doing on DEEP SPACE NINE except for him, and even then he might be keeping something from himself. Garak is so devious that even when he babbles deliriously in the grip of terrible withdrawal symptoms, he lies.

Nobody, it seems, has a good word to say about the Cardassians. Captain Edward Jellico, one of the architects of the Federation/Cardassian peace treaty, has said of them: "Cardassians are like timber wolves – predators. They're bold in large numbers but cautious by themselves. They have an instinctive need to establish a dominant position in any social gathering." Captain Benjamin Maxwell, another highly regarded Starfleet officer with a bee in his bonnet about Cardassian treachery, tells Captain Picard that, "The Cardassians live to make war," but then, he is biased. Lieutenant Worf is rather more blunt in his appreciation of a race who enjoy a good fight, if not a fair one, as much his own. "The Cardassians have no honour," he sneers. Perhaps it takes a man who has seen at close range the atrocities committed by Cardassian troops to

CARDASSIAN COMMENTS

WEAPONS

METAGENIC WEAPON: Sophisticated biological weapon using genetically engineered viruses, designed to destroy any form of DNA. These viruses could mutate rapidly and were believed able to destroy an entire ecosystem within days. After 30 days, the metagenic itself died, having destroyed all biological life on a planetary scale, while leaving all the technological aspects of a culture intact. Because of the extreme danger of these weapons, treaties were established to ban their use, and all major powers of the period, including the Federation, the Ferengi and the Romulans, agreed to the ban. In 2369, Starfleet Intelligence was the victim of Cardassian disinformation suggesting that the Cardassians were developing metagenic toxins. Starfleet also believed that the Cardassians had discovered a new method to deliver the toxins in a dormant state on a thetaband subspace carrier wave. ■
SOURCE: *ST:TNG – Chain of Command, Part One*



sum them up in one, succinct sentence. Chief Miles O'Brien observed their torturing, butchering and viciousness at close hand when he served under Captain Jellico on the *U.S.S. Rutledge* at Setlik III. "You learn to watch your back when you're around those people," is all he says when asked.

You can tell a lot about a race from their social structure, and the Cardassians give away more than most. The Cardassian Union is rigidly structured, with ranks and titles abounding: Guls, Glinns, Inquisitors, Legates, Archons, Conservators... a place for everyone and everyone firmly in their place. Duty and sacrifice are the foremost considerations of any Cardassian – at least, in theory. In practice it's every Cardassian for himself, as they all scheme and plot against each other, looking for signs of weakness or for lapses from duty that can be exploited. Their legal system presumes guilt before the trial even begins: no defence is expected and the trial itself is just a sham, designed to reassure the viewing public that no crime goes unpunished. And above it all sits the Obsidian Order, the secretive intelligence organisation whose name is only whispered in dark corners. It is said that a Cardassian citizen cannot sit down to dinner without each dish being noted and recorded by them. They obsessively keep information and whatever physical evidence comes into their possession, never knowing when it might come in useful. Meticulous, regimented and deeply, deeply suspicious: that's the Cardassian mind for you.

Like their neighbours, the Bajorans, the Cardassians used to be a deeply spiritual race. Descended from the ancient Hebitian civilisation, whose ruins still litter

Left: *David Warner – a man of many 'Treks' as the vindictive torturer in* **Chain of Command**

CARDASSIAN COMMERCE

SPACESHIPS

The Obsidian Order's Keldon-class warships are faster than the standard Keldons issued to the Cardassian military. Also, Cardassian pursuit vessels were modified and reconfigured to carry Galor-class phaser banks.

SOURCE: ***ST:TNG – Maquis, Part One*** **and** ***ST:DS9 – Defiant***

● Designer Rick Sternbach originally patterned the Cardassian warships on an Egyptian ankh. *Star Trek* model makers Ed Miarecki and Tom Hudson gave it a scorpion-like quality. ■

THE CARDASSIAN JUDICIAL SYSTEM

The Cardassian court system is barbaric by Human standards. They boast that their court is the most efficient criminal investigation system in the quadrant.

● The accused is guilty until proven innocent, granted only if you are absolved of your crimes before execution.

● The verdict is always known before the trial and it is always the same: guilty.

● Cardassian citizens enjoy watching justice triumph over evil every time. They find it comforting. The Cardassian Empire believes it is good for the populace to see the spectacle of justice. Trials demonstrate the futility of behaviour contrary to good order; justice will be done, and lives will be reaffirmed, safe and secure.

● All crimes are solved, all criminals are punished. To Cardassians, a conviction of a criminal is a salutary experience.

The Court is presided over by the Chief Archon, who oversees court proceedings.

The Conservator is the Counsel who prepares criminals confessions.

The Nestor is the Advisor who protects a criminal's rights.

THE MINISTRY OF JUSTICE:

An Archon's chief role is to oversee court proceedings and listen to evidence brought forth by the conservator. Although the verdict is known before the trial begins, the Archon's role is to confirm the verdict before all of Cardassia by public viewers displayed throughout the Cardassian system. In addition, the Conservator's role is to ensure that the accused signs a confession of guilt before the trial begins, so that it may be displayed for the citizens to read. The Conservator helps the accused concede to the wisdom of the state and to prepare him or her to accept the inevitable guilty verdict (execution).

SOURCE: ***ST:DS9 – Tribunal*** **■**

Creating Cardassians

Star Trek's make-up supremo Michael Westmore describes the process and design of Cardassian make-up...

"While we were working on *Star Trek: The Next Generation*, the producers wanted to come up with a new, nasty type of humanoid, that would almost be like the Klingons but still have their own identity. The idea was to give them almost a scaly or armoured look, which we coloured grey - not a very warm skin tone.

"The major element was a series of bony ridges about the face and head, which added to the Cardassians' lizard-like appearance. I gave them a bony structure around the eyes which emphasised the skull, and ridges that go all the way back into the hairline, so if you shaved their heads, instead of looking like the Klingons who have the bony ridge running down the front of their heads, the Cardassians have a twin bony ridge that goes out where the eyebrow peaks, then back into the hairline. There's also a small, raised bony plate in the centre of the head.

"Those ridges continue on the neck, which gives them an almost flared look, almost like a king cobra. The idea was that instead of having a regular Human neck – except for one particular actor hired the first time they were on – we realised it was very important to use actors who have long, thin necks. The neck actually flares out on the sides, all the way to the ears, and then there's an ear that hooks onto the earlobe and comes down the jaw line.

"The original Cardassian make-up involved a forehead piece, two appliances for the sides of the neck, and the two pieces that hook onto the earlobes and across the jaw line. We then added a small appliance under the tip of the nose, and another for the chin and neck area.

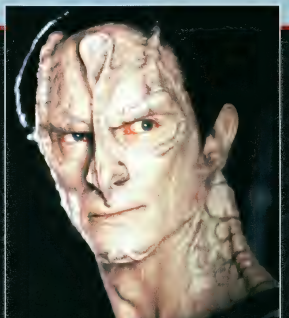
"To apply the make-up, we normally have two people working on the actor simultaneously, which cuts time down to two and a half hours. They start by anchoring down the forehead piece, and then each artist works simultaneously on a different side of the head. Working alone, the make-up would probably take four hours on the first day, and once the artist knows where to put everything, they could probably turn out a Cardassian in three hours. There isn't a wig involved, so it's just a matter of slicking back the hair tight to the head.

"When we started working on *Star Trek: Deep Space Nine*, I tried to redesign the Cardassians somewhat, deepening the bony structures and giving more depth to the appliances so they'd read a little more visually. It's just like the Ferengi, the Klingons or any of our other alien races: once you've created a look, you ask 'What can I do to improve on the design?' With the Cardassians, I didn't want to make any major changes; it was just a matter of enhancing my original design." ■

Interview conducted by Joe Nazzaro

Cardassia, they were known for their pursuit of philosophy and art. Unfortunately, philosophy and art weren't much help when they depleted the natural resources of their planet. Hundreds of millions of Cardassians died of starvation in the resulting collapse of their civilisation. If they wanted to survive as a race, desperate measures had to be taken. The military took power and brutally subjugated the Cardassian people. The military knew that the only way to keep the race going was to acquire new territory, to expand outwards into the universe, enslaving entire races and plundering their planets for mineral wealth. It was a drastic solution, but it worked. The Cardassians changed from being a starving but peaceful race to one that was well-fed but rapacious for territory and for power.

An inevitable result of their insatiable hunger for conquest was terrorism and war. Terrorism from those races that were weak enough to conquer; war from those too strong to overcome. The Bajorans fell into the first category: their



CARDASSIAN COMMENTS

WEAPONS

NEUROSENE GAS: A deadly gas, fatal to non-Cardassians only. Gul Dukat designed the Terek Nor defence system to emit neurosene gas into the ventilation ducts in the event the station is besieged by terrorists.
SOURCE: ST:DS9 – *Civil Defense*

TORTURE DEVICE: Surgical implant in the chest cavity, then connected to nerves throughout the subject's body. The device can inflict pain in any area of the body by depressing a button on a remote device. Pain level is severe, even in its lowest setting.
SOURCE: *ST:TNG – Chain of Command, Part One* ■

CARDASSIAN COMMENTS

WEAPONS

PERSONAL PHASER: A disruptor, looking similar to a Romulan disruptor. Their energy weapons were pink in *ST:TNG's The Wounded* but changed to amber afterwards.

PHASER RIFLE: Insect motif design first adopted by Rick Sternbach from the Egyptian ankh in his Cardassian warship design. ■

planet was under occupation by the Cardassians for 40 long years, during which time all of them were brutally oppressed and many of them were tortured. Some of those who were tortured died: the rest wished they had. The resistance organisation on Bajor was dedicated and effective, and the mounting cost to the Cardassians in terms of lives and equipment lost eventually caused them to withdraw from the planet. The Bajorans immediately requested help from the Federation, knowing that the Federation, having been at war with the Cardassians, had no great love for them.

The Federation/Cardassian war started when the Cardassians encroached on Federation territory, and ended in a partially negotiated peace treaty. The war had lasted for over 10 years, meaning that it was certainly going on during the first three seasons of *ST:TNG*. It couldn't have been a terribly major conflict as far as the Federation were concerned, since nobody mentions it in any of the stories preceding the signing of the peace treaty. The chances are that it never made it past a series of skirmishes and didn't require any major deployment of Starfleet forces, although Captain Picard's ship, the *U.S.S. Stargazer*, certainly saw action against a Cardassian vessel.

The fragile peace was maintained, despite regular Cardassian attempts to move against Federation-held plan-

Opposite page:
Bottom right: *The nefarious Gul Dukat*
This page:
Above left: *Even an honest Ferengi's bar isn't safe.*

DESIGNING CARDASSIANS FOR STAR TREK: DEEP SPACE NINE...

MICHAEL OKUDA [scenic art supervisor/technical consultant] and RICK STERNBACH [senior illustrator/technical consultant] are responsible for much Cardassian creation. Scenic art – the equipment and such-like which actually appears on screen, such as computer graphics, signs and equipment consoles. Illustrations are most often of props, vehicles and sets – that is, things that will be constructed for which the illustration is a guide.

Michael Okuda has created some wonderfully creative and authentic-looking Cardassian graphics. He uses actual video monitors in sets, suitably redesigned so they looked like alien equipment.

Rick's work was critical to the Cardassian design aesthetic that distinguish the unique architecture of DEEP SPACE NINE from other *Star Trek* series. He designed the first Cardassian warship, and Cardassian technology seen on the show. He also works closely with Michael Okuda.

Illustrator RICARDO DELGADO helped refine the 'Cardassian approach' design. His early sketches of key DEEP SPACE NINE sets created an almost *Blade Runner*-type depth of unexpected detail, including twisted vines growing around metal posts, and the Promenade's Ferengi ATM machine, which Delgado created without it being called for in any script.

Set Designer JOE HODGES created those distinctive Cardassian beams, and was the first to sketch out some arms that were only partially for the DEEP SPACE NINE station. Those arms instantly became the station's docking pylons, and were refined on computer to evermore become a part of Cardassian architecture, especially noticeable in the Promenade, where the walkway supports echo the docking pylons' design almost identically. ■

CARDASSIAN COMMENTS

WEAPONS

SELF-DESTRUCT MECHANISM: Gul Dukat designed the Terek Nor defence system to engage the auto self-destruct sequence in the event the station is besieged by terrorists. The timer is set to 2 1/2 hours. The Terek Nor Defensive System has four stages.
SOURCE: *ST:DS9 – Civil Defense*

PHEROMONIC SENSOR: A bomb favoured by Flaxians. It is triggered when a certain species is near. Flaxian assassins are known to utilise Pheromonic sensors when a Cardassian is the target.
SOURCE: *ST:DS9 – Improbable Cause*

POISON: Flaxians are often chosen by Cardassians to carry out assassinations on their behalf. They use a chemical mix to emit a gaseous poison, so that when inhaled it could cause a severe heart attack. When the chemicals are separate, they are harmless and often sold as perfume. The Flaxian merchant, Retaya, could mix spice, musk and a sweet scent to cause a poisonous agent.
SOURCE: *ST:DS9 – Improbable Cause* ■

ets in a disputed zone between the two former combatants. The detailed terms of the peace treaty were finally ratified after four years, and a Demilitarised Zone created between the Federation and the Cardassians, but many of the people who had to be removed from their planets in order to create it weren't happy. Some of them banded together to form the Maquis – a resistance organisation dedicated to making the Cardassians' lives difficult. They didn't appear to have any distinct aim in mind apart from that and, basically, surviving, but what with shooting up Cardassian ships and attacking Cardassian colonies they didn't seem to feel the lack of a political agenda.

We've seen over 60 named Cardassians in the various incarnations of *Star Trek*, but only a few have appeared more than once. Gul Dukat, former commander of DEEP SPACE NINE when it was still called Terek Nor, is probably the most rounded Cardassian we've met. Undoubtedly a torturer and murderer, he still exudes charm through every pore. He's arrogant, he's dangerous and he's very intelligent; but he also has a few more scruples than your typical Cardassian. Elim Garak, on the other hand, is his perfect opposite: humorous and self-effacing, but possessing a ruthless, devious streak that worries even other Cardassians.

Both Gul Dukat and Elim Garak have appeared in numerous episodes of *ST:DS9*, but Gul Evek is the only Cardassian to have appeared in more than one *Star Trek* incarnation. A solid, unimaginative family man, he found himself chasing the Maquis in episodes of *ST:TNG*, *ST:DS9* and *ST:VOY*. Enabran Tain, former head of the Obsidian Order and Garak's superior, turned up in three episodes of *ST:DS9*, while undercover operative Seska was a regular character in *ST:VOY* before leaving to become a recurring villain.

At the moment in the *Star Trek* Universe the Cardassian Union is going through some changes. The military's control of the political high ground is being challenged by the civilian side of their society. The old order is crumbling, and a new one is emerging in its place. Where will the Obsidian Order fit in? What will happen to Bajor? How will the Maquis react if their enemy suddenly metamorphoses back into a peaceful race of philosophers? Interesting questions, but if politics tells us anything then it's that the worst elements in society usually rise to the top, and peace is usually just a fragile illusion. Peaceful Cardassians? We're more likely to see Picard suddenly start wearing a wig. ■

Above right: *Seska reveals her true skin in* Maneuvers
Right: *Watching, waiting, scheming, the typical Cardassian – the Klingons may have made a big mistake!*

THE OBSIDIAN ORDER

The Intelligence unit of the Cardassian Empire. Little is known about the Obsidian Order, first introduced in *ST:DS9 – The Wire*. They are known for their diligence and ruthlessness – the ever vigilant eyes and ears of the Cardassian Empire. It is said that a Cardassian citizen cannot sit down to a meal without each dish being duly noted and recorded. In addition, they are more efficient than the Romulan Tal Shiar, who just couldn't compete when it comes to intelligence gathering and covert operations.

Although the Obsidian Order answers to their own authority, they must be granted autonomy by the Central Command to investigate anyone under their jurisprudence. In the *ST:DS9* episode, *Second Skin*, Tekeny Ghemor informs Kira that he cannot stop Entek if he takes her to the Obsidian Order facilities. Therefore, it appears that their authority is, indeed, separate.

SOURCE: *ST:DS9 – The Wire, Improbable Cause* and *Second Skin* ■

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Andrew

"He's begun to feel and learn about Human compassion and empathy, which I don't think are very strong in Cardassians."

Through the Eye of a Needle

Andrew Robinson discusses the fine stitching of Garak's character with Stuart Banks

Playing Garak, the wily and enigmatic Cardassian tailor on *Star Trek: Deep Space Nine*, is both a joy and a challenge for Andrew Robinson. With the show now well into its fourth season, he was about to shoot another mirror universe story at the time of the interview. He readily admits that the crossover stories are his least favourite episodes. "I think they make Garak look too Machiavellian. They make him look so obviously evil. That would not be the Garak that I would like to play."

Overall, Robinson thinks the fourth season is the show's best yet. "This season the writers are coming up with an amazing variety of stories and it is really like an anthology, which I rather like, because they are mixing up Human interest, action adventure and comedy stories. I think the show's fans are going to love it."

With four years of playing Garak now under his belt and the developments now happening aboard DEEP SPACE NINE, how would he say the character of Garak has grown over the past three or four years? "I think overall, since his major relationship is with Bashir, I think his growth has come through that relationship. Looking back, I would say that he has begun to pick up on some of the good Human traits that Bashir represents; he's begun to feel and learn about Human compassion and empathy, which I don't think are very strong in Cardassians.

"When I visualised Garak in the beginning, I imagined a lizard. Something that was reptilian and cold-blooded, which is how I imagined Cardassians to be. But I think Garak is someone who lives in his mind. He controls from it and operates from it. He is like a yoga master.

"I have to concentrate very hard on Garak. He is a master of concentration; if you watch him, it never lags or wanes. In some ways also, I think he is like a cat on hot bricks, because everyone's got the knives out for him, with maybe the exception of Bashir! I think that this gives him the edge, because he operates so much better when the odds are against him, which I think is a lot like myself. I have a tendency to get out of myself when the pressure's on me and come up with creative solutions to problems.

"Garak is a person who really exists in the subtext, because when he speaks *everything* is a lie. The man rarely speaks the truth and there is always ambiguity and double meaning. This is why Garak is so wonderful to act and this is where the challenge is, because I am in a mask and the words that I have are not really the words the man is speaking. He is communicating in the subtext. Everything else is a distraction."

Is this how Robinson projects the character through the mask to give him life? "Yes. And this is the real trick. To do that you really have to use your eyes, body and voice. Also, when you are interacting with the other characters, it's how I would look at someone in their eyes or listen to their voice, or how I would listen to the inflections in their voice. I think that is another thing that people miss out on about Garak. They all think he is a great talker, but what they miss is that he really is a great *listener*. I think that the whole listening thing is a great seductive tool. How many people hunger for others to listen to them? How many people will tell you their secrets that they never tell anyone if you

Opposite: *The make-up that hides a thousand secrets*
Left: *Garak less comfortably attired in his old military uniform*

ELIM GARAK PROFILE

2368 *Exiled from Cardassia to Terok Nor. Since then he has operated a clothing shop on the Promenade, remaining there after the Cardassian withdrawal in 2369.*

2369 *Helps Doctor Bashir uncover a plot between the Bajoran terrorist Tahna Los and the Klingon sisters Lursa and B'tor.*

2370 *Teams with Bashir again to investigate the true circumstances behind the adoption of a young Cardassian named Rugal by a Bajoran couple in 2362, leading to a confrontation with Gul Dukat, a political enemy of Rugal's father.*

Discovers two Cardassians aboard DS9 are political refugees wanted for their disruptive viewpoints. Kills the commander of a Cardassian warship, Toran, when he discovers he is being used and lets the refuge Cardassians go free.

Dr Bashir discovers and removes a small device implanted in Garak's brain, causing deterioration in Garak's cranial nerve cluster, implanted some years ago by Enabran Tain, head of the Obsidian Order. The device stimulates the pleasure centres of his brain, rendering him immune to physical torture, but Garak, miserable in exile, had discovered a way to use the device almost permanently.

Major Kira and Dr Bashir encounter a Mirror Universe version of Garak when they travel into a parallel universe by accident – an officer of the Cardassian/Klingon Alliance and first officer of Terok Nor.

simply just listen to them? This is why Garak is always able to gather so much information."

Out of all the characters on the show his is the least defined, in that we know the least about him. Does this help to create the sense of enigma about him? "Oh, absolutely! I think that is something that we must never know. If that sense of mystery is removed from him, then I think it would de-fang him. If the mystery was removed from him I don't know if the character would work. I'm not saying that Garak as a character would fail, but I think that it would be more difficult. I think that in this case familiarity would breed boredom. I think the mystery is Garak's essence, is he a good person or is he a bad person? This is the question that we must always ask about him."

> *"When I visualised Garak in the beginning, I imagined a lizard."*

Star Trek often has many references to Shakespeare. Does Robinson feel Garak is like any of Shakespeare's characters? "There's no question about it – he's like one of Shakespeare's politicians. He understands power and politics and he manipulates situations according to his own needs. There's also his use of language. It's funny when you think about it, and that you should mention this because I've never mentioned it to anyone, but I think of Garak as a Shakespearean character. Perhaps Buckingham from *Richard III*, although he doesn't come to a very good end! There is that playing of surfaces, where he has to dissemble those surfaces. When he is with Richard he has to behave one way whereas when he is with other people he has to behave another way."

Comparing the work he has done on the fourth season so far, what has been the most enjoyable? "I think it has to be *Our Man Bashir*, the James Bond spoof show. There is one great moment between Bashir and Garak when they are in great danger and Garak just wants to save his own tail and Bashir convinces him not to." Garak's attitude to life, it seems, has also begun to rub off on the good Doctor. "There is this twist at the end of the show," says Robinson "where Bashir not only learns something from Garak, but he uses it against him. This blows Garak's mind. It is an absolutely wonderful twist which I think is the best thing of the whole piece."

Will we be seeing any more development between Garak and Odo in the fourth season? "I hope so. They say that there is going to be, which I think will be really good. With Garak and Odo, you have got two such strong-willed minds, the two loneliest, most alienated people on the station. They really are strangers in a strange land."

Was there any other character in Robinson's extensive career that had any similarities to Garak? "Thinking back,

Andrew Robinson PROFILE

Selected Credits

TELEVISION

Once an Eagle (1976, mini-series) – Reb Rayburne
From Here to Eternity (1979, mini-series) – Sergeant Maylon Stark
Star Trek: Deep Space Nine (1993) – Elim Garak

FILM

Dirty Harry (1971) – Killer (Scorpio)
Reward (1980, TV) – Muthuh
Not My Kid (1985, TV) – Doctor Royce
The Atlanta Child Murders (1985, TV)
Cobra (1986) – Detective Monte
Hellraiser (1987) – Larry
The Trial of Bernhard Goetz (1988, TV) – Waples
Shoot to Kill (1988) – Harvey
Liberace (1988, TV) – Liberace
Rock Hudson (1990, TV) – Henry Wilson
Prime Target (1991) – Commissioner
Trancers III (1992) – Col. Daddy
Child's Play 3 (1992) – Sergeant Botnick
There Goes My Baby (1993) – Frank
Telling Secrets (1993, TV) – Dr Phillip Eckhart
Robert A. Heinlein's The Puppet Masters (1994) – Hawthorne
Pumpkinhead II: Blood Wings (1994) – Sean Braddock

when I played Liberace, there was a certain avuncular friendliness the two characters have. There is almost that polite demeanour with which they greet the world. And while Garak is not as outgoing or extroverted as Liberace, there is still a sense of the showman about him.

"I think that Garak is *always* acting. There is always this front, and I think for Liberace the same was true.

"Garak is a person who really exists in the subtext, because when he speaks everything is a lie."

When I look back and think about all the bad guy characters that I have played, especially as the Scorpio Killer in *Dirty Harry* and what I did in *Hellraiser*, what I enjoy is the extremes of the roles. Playing Garak, wearing that mask is extreme."

Outside of *ST:DS9*, Robinson keeps his acting skills honed sharp. Recently completing a one man show called *The Memoirs of Jesus*, he is now working

Opposite page:
Top left and bottom: *The trials and tribulations of a tailor in* **Our Man Bashir**
This page:
Top left: *The lurker in the shadows...*
Below: *Bashir teaches Garak English literature and Garak teaches Bashir duplicity*
Following page:
Top left: *Kira comes uncomfortably close to the Cardassians in* **Second Skin**
Top right: *Two men, one expression...*

Assists the crew of DS9 in rescuing Major Kira from Cardassian space, enabling him to remain on the station (certain Bajoran government ministers wanted him removed), but when he kills Entek, a member of the Obsidian Order, he is told that the Order had been satisfied to let Garak live in exile on DS9, but that his participation in the rescue would likely change that.

In an uneasy alliance, Garak and Gul Dukat prevent an old Cardassian counter-insurgency program from destroying DS9 when it is accidentally triggered.

2371 *Sisko discovers Garak's mirror counterpart in the alternate universe discovered by Captain Kirk. Assumes the duties of the mirror Odo, who had overseen the station's slave workers.*

Garak rigs an explosion in his own shop so Odo will investigate and find the Flaxian terrorist, Retaya, who has come aboard DS9 to kill the Cardassians. Odo and Garak are later captured by a Romulan warbird and discover a plot concocted by Enabran Tain and Romulan Tal Shiar to launch a preemptive strike at the Dominion using a combined fleet of Tal Shiar and Obsidian Order vessels. The strike is a Changeling trap and the fleet is destroyed, weakening both empires considerably. Odo and Garak escape thanks to the arrival of the U.S.S. Defiant.

Following the arrival of a large task force of Klingon warships at DS9, Garak is warned, obliquely, of their planned invasion of Cardassian space by Sisko. He later fights side-by-side with Gul Dukat to protect the rescued civilian ministers of the Detepa Council.

on another play called *Pincher*, which has been going very well, receiving coverage in the *Los Angeles Times*. "The play is very dark, about this family in North London. One of the brothers in a family of men has been away for a long time, teaching in the United States, and he brings back a wife with him. Then in a strange turn of events he goes back to the US and leaves the wife behind. It is a very strange play, very disturbing, but it is also brilliantly written and very funny.

"...what I enjoy is the extremes of the roles. Playing Garak, wearing that mask is extreme."

"I'm also working on a workshop production of *Anthony & Cleopatra* which is actually a delight for me and I am having a wonderful time. I'm also going to be directing, but mainly as a stage director. I find that I prefer stage directing, as opposed to film, because you have to focus on all aspects of the piece. You have to concentrate on all the roles and focus on all the characters, being in front of the camera rather than behind it. But I would also like to direct some film projects for myself. I have an idea for a small film, but selling it unfortunately is not an easy thing. It is almost easier to sell to the powers that be a $50 million film than a $1 million film! I also enjoy writing poetry. But other than that, Garak is the main role that I am concentrating on.

"You know, I love the craft of acting. The craft of character building. Along with René Auberjonois and Armin Shimerman, I really love the minutiae of building a character from the ground up."

After all these years of playing Garak, how does Robinson still keep the role fresh? "Well, every time I approach the role of Garak I try to find something new about him. I try to find a piece of mental or physical behaviour that I can use each time to build on him. But essentially I try to keep Garak fresh by taking every situation as something that is new and exciting. Which is what's so good about playing him!" ■

ELIM GARAK
Personal Information

OCCUPATION: Tailor, DEEP SPACE NINE
ACCESS/SECURITY COMMANDS: Alpha Red Priority Mission Clearance
VERIFICATION: 9218-Black
SECURITY ACCESS CODE: Garak-1359
RACE: Cardassian
SEX: Male
BIRTH DATE/PLACE: Unknown
MOTHER: Unidentified
FATHER: Unidentified
SIBLINGS: Unknown
MARITAL STATUS: Presumed single
OFFSPRING: Unknown
LANGUAGES: Cardassian and Klingon
HOBBIES/INTERESTS: Food/beverages - Delavian chocolates, Kanar, Rokossa juice and Yiggerish cream pie.
DISLIKES: Food/beverages - root beer. Literature - Shakespeare

Andrew Robinson also featured in *STAR TREK Monthly* Issue 8, available from our back issues department.

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CONVERGENCE

PART FIVE

The 23rd Century: Captain Kirk and the crew of the *U.S.S. Enterprise* are stunned by the sudden arrival and subsequent death of Gary Seven, a time-travelling agent of the mysterious group, AEGIS. The alien assassin also kidnaps Mr Spock - the Starfleet crew are powerless to stop it.

Spock finds himself trapped in a force bubble alongside a Romulan from the past – kidnapped at a point in time when Earth and Romulus were about to sign a peace treaty – and Captain Harriman from the *U.S.S. Enterprise NCC-1701-B*, from Spock's future. Meanwhile, aboard the *U.S.S. Enterprise* , another agent of AEGIS arrives. Exana explains that an alien race, who she cannot name, are seeking to manipulate the course of history by removing pivotal figures from the timeline and changing it to their own ends – and Gary Seven and she set out to stop them, against the wishes of their 'patrons'.

The 24th Century: The *U.S.S. Enterprise NCC-1701-D* rendezvous with the son of Sarek, special envoy Sybok, on a mission within the Romulan empire to secure peace. Guinan senses something is badly wrong with events, but before she can voice her fears to Jean-Luc Picard, a Devidian appears and kidnaps Data.

As Guinan senses the time stream changing with every passing moment, Picard, agonising over the situation which may bring about the extinction of an alien race simply trying to survive, orders the *U.S.S. Enterprise NCC-1701-D* to the Devidian system at maximum warp. Even as they beam down to the fourth planet, the time stream is rapidly changing around them without their knowledge... perhaps too much for their mission to have any hope of succeeding!

Meanwhile, the *U. S.S. Enterprise*, commanded by Captain Kirk, also arrives in the Devidian system, and he leads a hand-picked team, accompanied by Exana, to the surface of Devidia Four...

MICHAEL JAN FRIEDMAN
Writer

SAM de la ROSA
Inker

RICK TAYLOR
Colourist

KEN SAVE
Penciller

CHRISTOPHER ELIOPOULOS
Letterer

MARGARET CLARK
Editor

IT'S JUST A CAVE.
APPEARANCES CAN BE DECEIVING, LIEUTENANT.
DOCTOR McCOY IS RIGHT. THIS CAVERN IS A FOCUSING DEVICE.
ALL I'VE HAVE TO DO IS CREATE THE REQUISITE CHRONAL ENERGY...
...WITH THIS...
...AND--AT LEAST IN THEORY--THE CAVERN WILL SEND US WHEREVER THE DEVIDIANS TOOK SPOCK.
IN... THEORY?
A BANALITY, MISTER CHEKOV. I AM MERELY TRYING TO GET INTO THE SPIRIT OF THINGS.
ACTUALLY, I AM QUITE CERTAIN I WILL SUCCEED.

IT'S HARD T'BELIEVE THERE ARE SO MANY VARIETIES O' TIME-TRAVELLIN' ALIENS.
MORE THAN YOU MIGHT THINK, MISTER SCOTT. OF COURSE, MOST OF THEM ARE QUITE HARMLESS.
THE DEVIDIANS KILLED MY COMRADE GARY SEVEN AND ARE ATTEMPTING TO CHANGE THE COURSE OF HISTORY.
IF THEY ALL TRIED TO DO THAT...
TIME WOULD BECOME A MEANINGLESS JUMBLE -- A COLLECTION OF FRAGMENTS THAT NO ONE COULD PUT BACK IN ORDER.
THANKS FOR SETTIN' MY MIND AT EASE.
KEPTAIN...
WHAT IF THE DEVIDIANS ARE WAITING FOR US ON THE OTHER SIDE?
A POSSIBILITY -- AND ONE I CAN'T FORESEE. OF COURSE, IF ANYONE WHO WISHES TO REMAIN HERE--
YOU CAN STOP RIGHT THERE, EXANA, EVEN I'LL TELL YOU SPOCK MEANS TOO MUCH TO ME...
THOUGH I'D NEVER SAY IT TO HIS FACE.

GOOD. AFTER ALL, IT'S PRIMARILY THE FUTURE OF THE FEDERATION WE'RE MOVING TO PROTECT.
I WOULD FEEL RATHER SILLY RISKING MY LIFE IF YOU WEREN'T WILLING TO DO THE SAME.
THERE'S A LOT MORE AT STAKE HERE THAN THE FUTURE OF THE FEDERATION --THAT IS, IF GARY SEVEN'S TO BE BELIEVED ABOUT HIS EXPLORATIONS OF THE FAR FUTURE.
GARY SEVEN WAS THE MOST HONEST MAN I EVER MET-- AND THE BRAVEST. I HAVE NO REASON TO DOUBT HIS WORD AS TO WHAT HE SAW AT THE END OF TIME.
LOOKS LIKE THAT PORTAL IS PRETTY NEAR READY.
IT IS READY.
THEN WHAT ARE WE WAITING FOR?
"GET OUT OF MY SIGHT..."

...YOU ROMULAN SON OF A BURDEN BEAST!
I'LL SLIT YOU OPEN LIKE A SWOLLEN COCKROACH!
I DON'T KNOW WHERE YOU'VE TAKEN ME OR HOW YOU GOT ME HERE, BUT YOU'LL BE SORRY YOU DID.
EASY NOW, FRIEND...
KRAK!
I AM NOT YOUR FRIEND!
THAT'S ENOUGH, KLINGON--THIS IS NOT WHAT YOU THINK!
LIES!
WHAT ELSE WOULD ONE EXPECT FROM A ROMULAN?
KROKK!

LET ME GO!
PLEASE CALM DOWN, SIR. I AM COMMANDER DATA...
WE HAVE MET BEFORE.
EH...? DATA?
THE ANDROID? FROM THE ENTERPRISE?
TELL ME WHERE I AM, THEN... WHAT I'M DOING HERE!
IT IS, AS THEY SAY, A LONG STORY. HOWEVER...
...AND THAT IS THE GIST OF IT, GOWRON.
THE DEVIDIANS HAVE IMPRISONED US JUST AS THEY IMPRISONED YOU.
THEN THIS ROMULAN HAD NOTHING TO DO WITH MY CAPTURE?
THAT IS CORRECT.
TOO BAD.

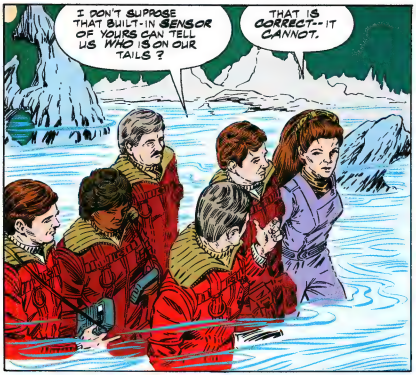
PERHAPS IF YOU WERE TO TELL US SOMETHING OF YOUR OWN ERA...HOW THE TIMESTREAM MIGHT HAVE BEEN AFFECTED BY OUR ABSENCES...
I DON'T KNOW WHEN YOU DISAPPEARED, BUT I WAS SNATCHED SOME FIVE YEARS AFTER I SUCCEEDED K'MPEC AS LEADER OF THE COUNCIL.
"BY MY TIME, THE ROMULANS HAVE VERY NEARLY BEATEN THE FEDERATION INTO SUBMISSION.
"ONLY THE FEDERATION'S ALLIANCE WITH THE KLINGON EMPIRE SERVES TO KEEP THE ROMULANS AT BAY."
YOU DON'T SEEM PLEASED WITH THAT COURSE OF EVENTS, ROMULAN.
I'M NOT.
WE ROMULANS HAVE OUR PRIDE, KLINGON. WE DO NOT LIKE TO BE MANIPULATED -- EVEN IF WE BENEFIT FROM THE MANIPULATION.

IF I MAY SPECULATE... IT MAY BE THAT GOWRON WAS PLUCKED FROM THE TIMESTREAM TO ALLOW SOMEONE ELSE TO BECOME LEADER OF THE COUNCIL.
YOU MEAN SOMEONE MORE INCLINED TO ABANDON THE FEDERATION TO THE ROMULANS.
OR EVEN TO JOIN US IN CRUSHING THE FEDERATION.
IT SEEMS LOGICAL.
AND YET, THERE DOESN'T APPEAR TO BE ANYTHING WE CAN DO ABOUT IT--
--OTHER THAN WAIT FOR AN OPPORTUNITY TO PRESENT ITSELF.
WE'VE YET TO COME UP WITH SOMETHING EVEN VAGUELY RESEMBLING AN ESCAPE PLAN.
IN THAT CASE, CAPTAIN HARRIMAN...
LET US HOPE OUR RESPECTIVE COLLEAGUES WILL BE OF SOME ASSISTANCE IN THAT REGARD.

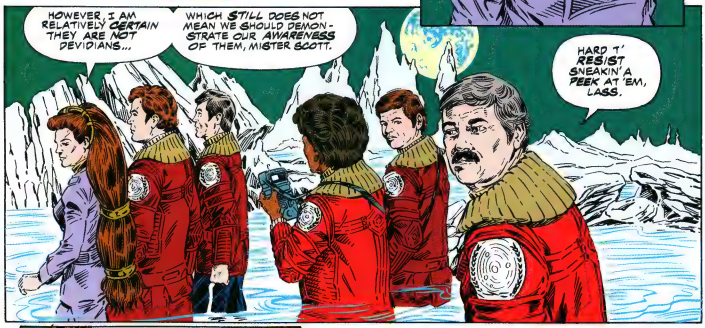
THE TRIOLIC RESONANCES LEAD THIS WAY, SIR.
WE'RE RIGHT BEHIND YOU, MISTER WORF, BUT DON'T STRAY FAR...
OR WE'RE LIABLE TO LOSE SIGHT OF YOU IN THESE MISTS.
YOU STICK CLOSE AS WELL. I'M NOT WILLING TO GIVE YOU UP SO SOON AFTER WE FOUND EACH OTHER AGAIN.
CAPTAIN! COME QUICKLY!
DON'T WORRY ABOUT THAT. AS FAR AS I'M CONCERNED, YOU'RE STUCK WITH--
WHAT IS IT, NORF?
DOWN THERE--!
HUMANOIDS-- I THINK. WITH THESE MISTS, IT'S HARD TO TELL.

WE COULD OUTFLANK THEM --
WAIT A MINUTE, WORF. THEY'RE NOT GIVING OFF ANY TRIOLIC EMANATIONS.
SO...THEY CANNOT BE DEVIDIANS.
EXACTLY.
BUT THEY SEEM TO BE HEADED IN THE SAME DIRECTION WE ARE.
UNTIL WE CAN ASCERTAIN THIS OTHER GROUP'S IDENTITY--OR AT LEAST ITS MOTIVES--WE'LL FOLLOW THEM AT A DISTANCE.
WHAT ARE OUR ORDERS, SIR?
AFTER ALL, THEY MAY KNOW MORE ABOUT THIS PLACE THAN WE DO.
SOMETHING, LIEUTENANT?

NO, SIR. I MEAN, I THOUGHT I'D PICKED UP SOME LIFE SIGNS IN THE AREA...
BUT NOW I'M NOT SO SURE. MY TRICORDER IS HAVING TROUBLE PENETRATING THESE MISTS.
TOO BAD. THAT'LL MAKE IT MORE DIFFICULT TO--
CAPTAIN KIRK... WE'RE BEING FOLLOWED!
I HAVE A SENSOR APPARATUS BUILT INTO MY BRAIN BY THE AEGIS. APPARENTLY, IT'S A GOOD DEAL MORE SENSITIVE THAN YOUR HANDHELD DEVICES.
ARE YOU SURE ABOUT THIS, EXANA?
DON'T LET ON THAT WE ARE AWARE OF OUR PURSUERS. CONTINUE AS IF NOTHING HAD CHANGED.
HARRUMPH!

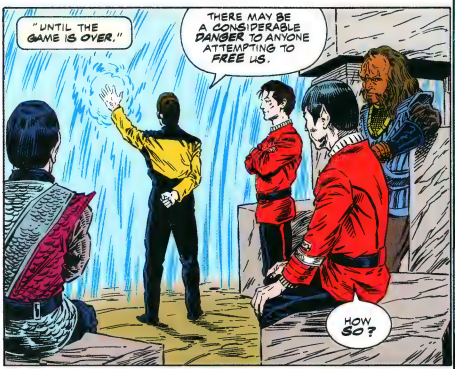

I DON'T SUPPOSE THAT BUILT-IN SENSOR OF YOURS CAN TELL US WHO IS ON OUR TAILS ?
THAT IS CORRECT-- IT CANNOT.

OUR PURSUERS ARE SLIGHTLY OUT OF PHASE WITH US -- PERHAPS BECAUSE THEY USED A DIFFERENT METHOD OF ARRIVING HERE.


HOWEVER, I AM RELATIVELY CERTAIN THEY ARE NOT DEVIDIANS...
WHICH STILL DOES NOT MEAN WE SHOULD DEMONSTRATE OUR AWARENESS OF THEM, MISTER SCOTT.
HARD T' RESIST SNEAKIN' A PEEK AT 'EM, LASS.

FOR NOW, I RECOMMEND WE STAY THE COURSE -- UNTIL WE KNOW MORE ABOUT OUR MYSTERIOUS PURSUERS.

I AM UNCOMFORTABLE BEING THE MOUSE IN THIS GAME, UHURA.
EASY, PAVEL, IT'S GOING TO BE DIFFICULT TO TELL WHO'S THE MOUSE AND WHO'S THE CAT...


"UNTIL THE GAME IS OVER."
THERE MAY BE A CONSIDERABLE DANGER TO ANYONE ATTEMPTING TO FREE US.
HOW SO?

I HAVE SOME KNOWLEDGE OF PEVIDIAN TECHNOLOGY.
IT SEEMS TO ME OUR BUBBLE IS GOING TO IMPLODE IF ANY SIGNIFICANT FORCE IS APPLIED TO ITS EXTERIOR.

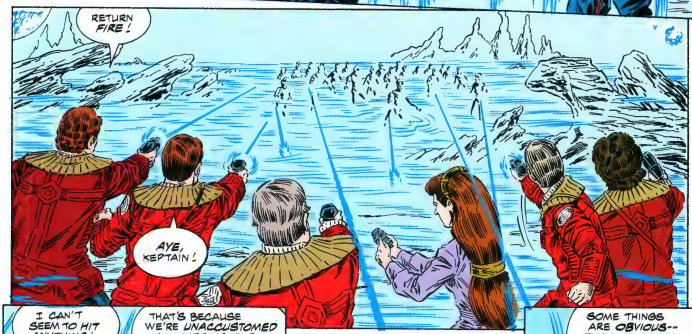
THEN IT MUST BE COLLAPSED FROM WITHIN?
NOT LIKELY. WE DON'T HAVE THE TOOLS FOR A JOB LIKE THAT.

WE COULD OBTAIN SUCH TOOLS--IF OUR COLLEAGUES WERE TO TRANSPORT THEM TO US. I IMAGINE A SINGLE PHASER WOULD BE SUFFICIENT.

ASSUMING A TRANSPORTER MECHANISM WERE AVAILABLE--WHICH IT CLEARLY IS NOT.
TRUE, GOWRON.

HOWEVER, IF WE WERE TO --
WHAT IS IT, SPOCK?
WHO...?
MY CAPTAIN, GENTLEMEN--AND A TEAM OF OFFICERS FROM MY SHIP.
CAPTAIN KIRK, CAN YOU --
HEIAWEHR MWHIE?
CAN THAT BE SPOCK, SAIR?
WHAT'S THE DAMNED FOOL SAYING?
WAARKTCH OUHRT FOIOYR THUHIWE GUAYGURTRS!
HE'S TELLIN' US TO BEWARE OF THE GUARDS, CAPTAIN!
AND SOMETHIN' ELSE-- SOMETHIN' ABOUT BUBBLES AND IMPLOSIONS.

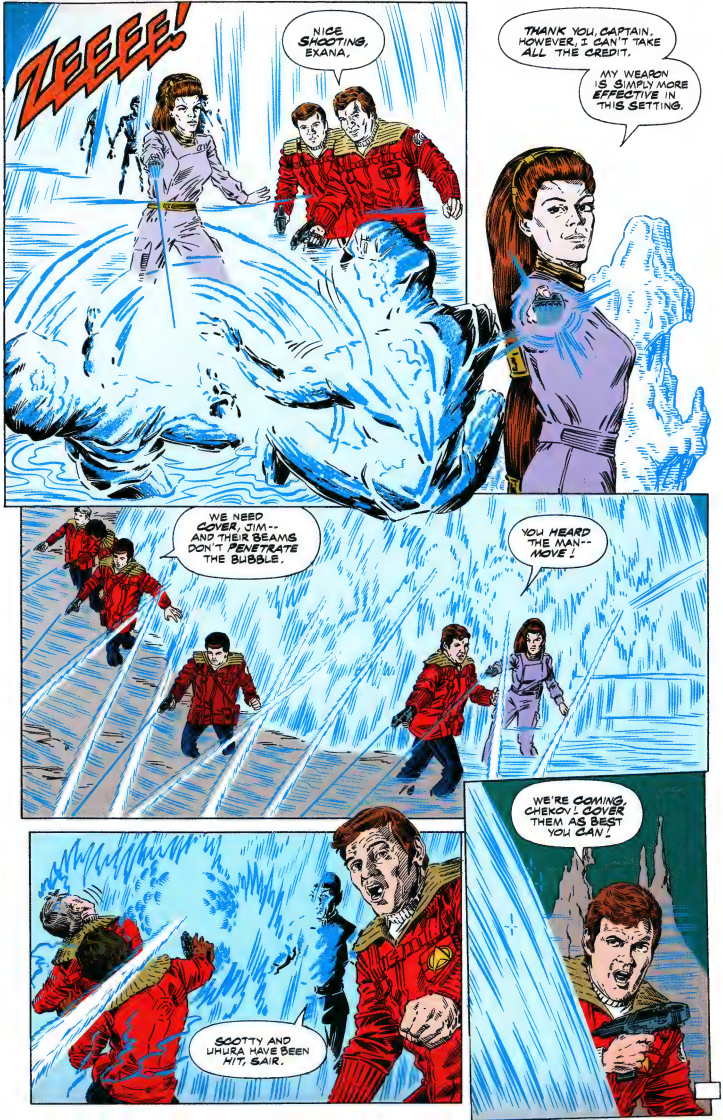
SHRAKT!
SCOTTY --WATCH OUT!

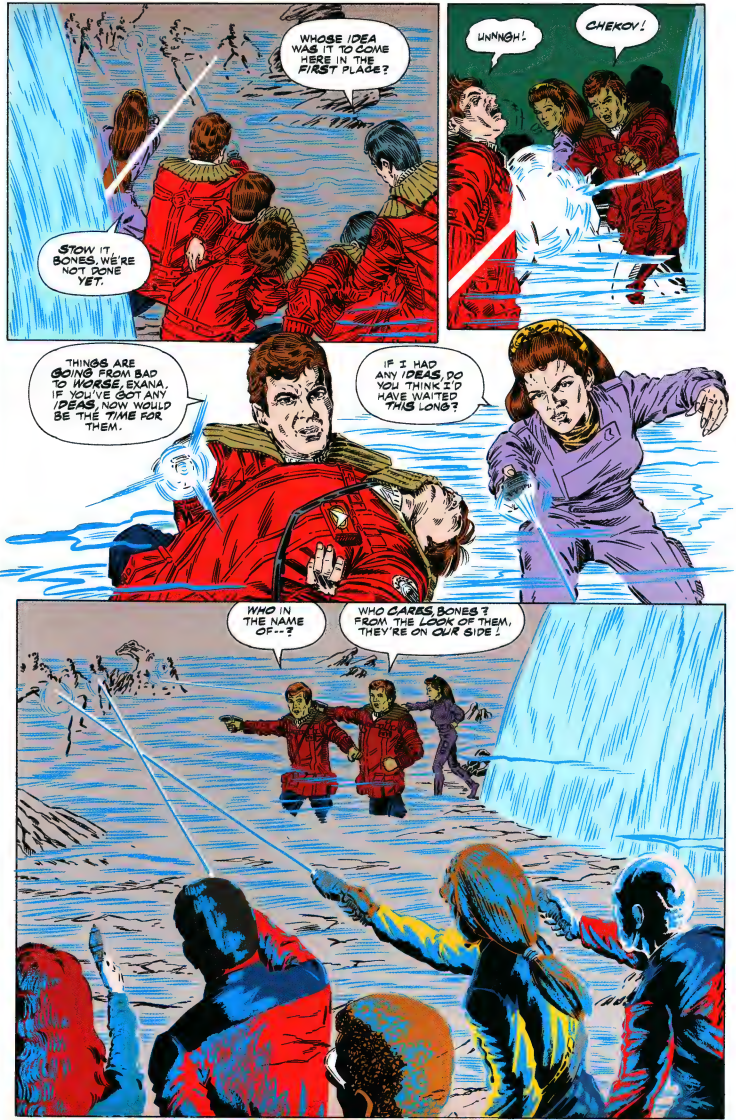

RETURN FIRE!
AYE, KEPTAIN!

I CAN'T SEEM TO HIT ANYTHING!
THAT'S BECAUSE WE'RE UNACCUSTOMED TO JUDGING DISTANCES IN THIS ENVIRONMENT.

APPARENTLY, THE DEVIDIANS WERE READY FOR US.
I CAN'T HELP BUT AGREE WITH YOUR OBSERVATION.

SOME THINGS ARE OBVIOUS-- EVEN TO THOSE OF US WHO DON'T WORK FOR THE AEGIS.
SHRAKT!


ZEEEE!
NICE SHOOTING, EXANA.
THANK YOU, CAPTAIN. HOWEVER, I CAN'T TAKE ALL THE CREDIT.
MY WEAPON IS SIMPLY MORE EFFECTIVE IN THIS SETTING.
WE NEED COVER, JIM-- AND THEIR BEAMS DON'T PENETRATE THE BUBBLE.
YOU HEARD THE MAN-- MOVE!
WE'RE COMING, CHEKOV! COVER THEM AS BEST YOU CAN!
SCOTTY AND UHURA HAVE BEEN HIT, SAIR.


WHOSE IDEA WAS IT TO COME HERE IN THE FIRST PLACE?
STOW IT, BONES, WE'RE NOT DONE YET.
UNNNGH!
CHEKOV!
THINGS ARE GOING FROM BAD TO WORSE, EXANA, IF YOU'VE GOT ANY IDEAS, NOW WOULD BE THE TIME FOR THEM.
IF I HAD ANY IDEAS, DO YOU THINK I'D HAVE WAITED THIS LONG?
WHO IN THE NAME OF--?
WHO CARES, BONES? FROM THE LOOK OF THEM, THEY'RE ON OUR SIDE!

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"There's nothing *charming about the Cardassians. They're Nazis. They are horrible people who do terrible things with no conscience about it."*

Lou Anders talks to James L. Conway about directing for *Star Trek: Deep Space Nine*.

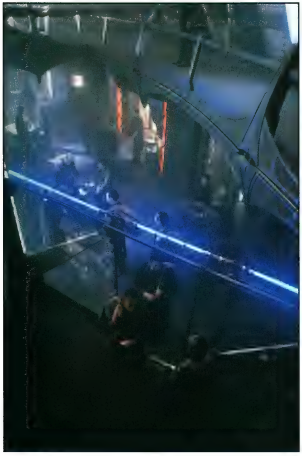
Director James Conway has lent his considerable talent to bringing many of the best *Star Trek* scripts into reality. Both *Duet* and *Necessary Evil*, early Cardassian episodes in the first and second season of Star *Trek: Deep Space Nine*, were instrumental in defining aspects of that race.

"They're so evil," James Conway says of the aliens, adding that, excluding that loveable tailor Garak, there is no humour in this particular race. "There's nothing at all charming about Cardassians, where there certainly is about Klingons. I've always thought the Klingons were slightly bigger than life; they're the Genghis Khan, mongrel type of invaders and there's a certain humour to that. If you observe their drinking songs and the way they bang their heads, there's something that's charming about these guys. There's *nothing* charming about the Cardassians. They're Nazis. They are horrible people who do terrible things with no conscience about it. And like any good/bad guy, they believe that they're doing the right thing. That makes them attractive in a very terrible way. I think they're about as horrible a bad guy as has ever been created."

The Cardassian Aamin Marritza thought so too, so much so that he assumed the identity of Gul Darhe'el, the infamous Butcher of Gallitep, in the first season episode *Duet*. The story gave us our first glimpse into what the Bajoran prison camps might have been like from the viewpoint of the invaders. Kira is forced to interrogate someone she thinks is an extremely high-ranking Cardassian war criminal, the Gul in charge of a Bajoran labour camp with certain parallels to Auschwitz. Much of the episode takes place in the DEEP SPACE NINE security cells, in a rather bleak and unchanging set, using only the two actors. Such scenes are not easy to make interesting on screen. "I wanted to give each of those scenes a different sort of look or interest," he says. "If you look at it, each one begins a different way. They all end up with cutting between two close ups, but each time I come into the

Cardassians, Klingons & the True Nature of UFOs:

James L. Conway



scene in a slightly different way just to make it feel a bit different as we're going in there."

Complicating this difficult shoot is the matter of the performance required on the part of Harris Yulin, the actor who portrays Marritza. Conway had to insure that, within a limited span of time, Yulin was able to make all the transitions required of his role. "He had to assume different characters because as we revealed who he was in each step he became a different sort of personality. Keeping that on track was difficult, especially for the actor. He was in at 3:30 in the morning getting make-up on, then shooting till 8 o'clock at night so he had no time to sleep or learn lines." Despite the gruelling requirements, Conway says *Duet* was a "pleasure to shoot because it was such a wonderful episode."

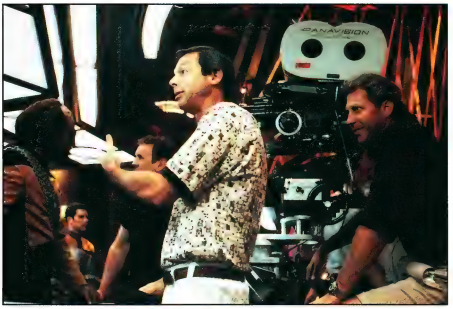
Shooting any *Star Trek* episode is a difficult process. "You get the script the first day of prep and you have seven working days to prep it, and then seven days to shoot," Conway explains. Yet in spite of having only 14 working days to turn a script into a reality, he feels that *Star Trek* allows its directors a great amount of freedom and influence to give voice to their individual visions. "They're very open to ideas here. You think about some scenes and you bounce it off the writers, and they're very responsive."

One such idea plays out in *Necessary Evil*. As Odo remembers an unsolved murder from his past, fans get to see what DEEP SPACE NINE looked like under the Cardassian occupation for the first time, when the station was called Terek Nor. In the present, we see two children playing on the Promenade. As we cut to the past, the camera pans across two other children, their faces downcast, clutching the cold metal of a restraining fence. The scene wasn't called for in the original script but is a wonderfully effective way of communicating a mood without the use of dialogue. "That was my idea," says Conway. "When it's little things like that, as they occur to you, you do them. I thought it would be a good counterpoint to go from two kids [playing] to two kids behind the bars." As to Terek Nor itself, the look and feel of the station under Cardassian rule was another Conway-influenced creation. "I talked to [cinematographer] Marvin Rush about what to change and how to change it and we smoked it, as opposed to the modern station which isn't."

At the end of the episode, Odo learns that Kira has lied to him for many years about something very serious. She asks if he will ever be able to trust her the same way again. He doesn't respond, only hangs his head, creating a rather ambiguous effect for the ending. "That was the intention," says Conway. "If you remember, [there are] two close-ups and we then drop back to an even wider shot, almost a tableau of the two of them there, to sort of leave that up in

"...you have a heroic woman, but at the same time she was a murderer. I love that about* ST:DS9. *It's got a whole different set of rules."

Opposite page:
Top left: *James Conway lends Gerrit Graham a helping hand with the script of* **ST:VOY Death Wish**
Top right: *Kira finds the infamous Butcher of Gallitep is not quite what she expected in* **Duet**
This page:
Left and above: *The harsh reality of Terek Nor from* **Necessary Evil**
Below: *The resigned face of evil?*



the job? "A lot of it is luck of the draw. Sometimes they may say, 'Jim's going to direct episode six, let's make it a good script,' but a lot of times on television they're developing their scripts, and you show up and they hand you one. Sometimes you get a great script, sometimes not. I was very fortunate to get *Duet*, which was a wonderful script and turned out to be a wonderful episode. They then would like to give you better material but that's not always possible because every script is so different. You never quite know how it's going to come together. It's basically luck of the draw."

Luck of the draw or not, Conway was certainly the man to realise the potential inherent in *The Way of the Warrior*, the two-hour long fourth season première that saw Worf's introduction to *ST:DS9*. "That was a lot of fun. They really spent a lot of money on the effects and it was almost like a little film. When I first read the script I loved it, because it just kept building and building and building. First you have the space battle, then the second; then you have the Klingons actually attacking the station, then boarding the station... You just kept building it like a film and I love that. The actual shooting was just a great time; we had a lot of fun." An added pleasure for Conway was the chance to work with Michael Dorn again.

"I worked with Michael on *ST:TNG*, so it was nice to see him again. He blended right into the cast. I also liked adding the Klingon presence to add to everything else that's happening on *ST:DS9*. It just gives even more places to go in their storytelling."

"When I first read the script for* The Way of the Warrior *I loved it, because it just kept building and building and building."

Considering how much was invested in and expected of this episode, did Conway feel an added pressure above that of a regular *Star Trek* show? "Yes. I wouldn't say pressure is the right word, but responsibility. I wanted every scene to be as good as it possibly could and I think we achieved that. With every scene we did, I was always left feeling happy with the way it turned out.

"It was a big responsibility. They wanted to make it a special episode to kick off Michael coming to the show and they wrote a great script, so I wanted to deliver on it."

the air. I don't think he ever could trust her the same way again."

The ambiguity of the ending is part of the story's appeal for the director. "One thing I loved about that episode is that this is not a series where the good guys have to only do good things. Here you have a heroic woman, but at the same time she was a murderer. I love that about *ST:DS9*. It's got a whole different set of rules. They created this show to be different from the *Star Trek* Universe which was created by Roddenberry. You know, there's no conflict between people on the ship and all that kind of thing. By creating this world where people come from all different places, you can do that and it's great."

A quick glance at Conway's directing history with *Star Trek* (which includes the *Star Trek: The Next Generation* classic *Frame of Mind*) shows that he has helmed some of the best and most interesting stories of all time. Did he get to pick the scripts he wanted or does he take his chances with

Above: *James Conway gets to grip with* **The Way of the Warrior**
Right: *The lull before the storm – Conway shows just how well* **Star Trek** *can mix humour with tension*
Far right: *Dax gets a chance to do more than just practice with her Bat'telh*

The final fight scene in *The Way of the Warrior* is one of the most spectacular in *Star Trek* history. Fortunately, Conway is no stranger to action sequences. "Action scenes are always difficult, but I've had a lot of experience doing them. I've done an awful lot of westerns and big action battles. I really enjoy it. It's hard. The secret of action is a lot of pieces, because when you have a lot of fights going on, you want to get a lot of close ups over the shoulders, and you want to intersperse it all. When they were all beaming into Ops, that was fun because I had all these different teams of Klingons beaming in, and in fact I was doubling over a lot of the stunt guys. You changed their moustaches and their beards and they became somebody else. Keeping that all straight was a challenge, but we did it."

Considering all that was packed into *The Way of the Warrior*, one would think that this two-hour television movie would have at least double the production time of a regular episode. Think again. "Actually, we had 16 days. Normally we would have had 14 – a normal television film of the week is around 20 days, so we did it more or less on an episodic schedule."

After the seriousness of his last three episodes, Conway got to indulge in a bit of comedy in the episode *Little Green Men*, a story which explains what really happened behind the scenes of the famous UFO incident at Roswell, New Mexico. By an interesting coincidence, this wasn't the first time Conway had directed material dealing with that particular incident. He was the director on *Hangar 18*, the Sunn Classic Pictures' exposé of the UFO cover-up. Conway's selection to helm this episode wasn't deliberate; it was just an ironic result of that same 'luck of the draw'. "Actually, they didn't know about *Hangar 18* until I told them," says Conway. "That was just an irony that happened. It wasn't really planned, but I loved doing that show."

In creating the look of *Little Green Men*, Conway cast back to classic B-movies. "We really went out of our way to parody the Fifties horror movies. All the smoking was because of that, and the way the characters were drawn and the "aw, shucks" scientist and his girlfriend who was actually smarter than he was, and the general and the incompetent military aid. All these characters were drawn out of the old movies."

"To me,* Star Trek *is hope for the future. That's the big thing about it. We all want to believe that we're not alone in the universe."

After directing both *Hangar 18* and *Little Green Men*, does Conway have an opinion regarding the real story of Roswell? "Not really. The question I always ask is, with the way information is leaked through our government on any issue that ever comes up, is it possible that some of this happened and it hasn't been revealed, that no one has come forward to say that it happened?" Still, as sceptical as he is about the events of the Roswell incident, Conway is optimistic about the possibility of alien life. "I find it inconceivable that there aren't people out there someplace."

"I really am fond of all the *ST:DS9* episodes that I've done," says Conway. "Each one has been so different. *Duet* was great because it was my first one and it was such a

Above left: *O'Brien resorts to a more one-to-one nature of combat as his upgraded station defences begin to buckle*
Left: *Decades of peace are sundered as the Khitomer agreement is destroyed*

wonderful script. *Necessary Evil* was also terrific. This year the ones I've done have all been quite different. *The Way of the Warrior* and *Little Green Men* are so different they are like completely different television shows." Conway admits that, as well as the excellent scripts, part of the credit for making these episodes such enjoyable experiences goes to the *ST:DS9* cast. "I like them all very much. They're really wonderfully accomplished actors. Avery, Nana, René and Armin – these are all Broadway-trained, theatre background classical actors. They are dealing with pretty heavy-duty material, and they always rise to the occasion. You look forward to dealing with these people."

Unsurprisingly, Conway's history with *Star Trek* goes back a long way beyond his work on the various shows. "I love science fiction, and I was a fan of the original *Star Trek* show. I watched it when it first aired, and I watched it again when I was in college and it was rerun. Then I directed the very first season here [of *Star Trek: The Next Generation*], so I've always had a deep emotional attachment to this show and these people. To me, *Star Trek* is hope for the future. That's the big thing about it. We all want to believe that we're not alone in the universe. We all want to believe that we can one day go and explore the universe. We all want to think that the future holds great technological wonders. The world of the *Star Trek* future has no war, no famine and no hunger. Everybody gets along. Everybody thinks of the greater good. These are wonderful things to reach out for, to hope for.

"Action scenes are always difficult, but I've had a lot of experience doing them. I've done an awful lot of westerns and big action battles. I really enjoy it."

"That hope for the future is the one thing about *Star Trek* everybody likes. Then there's the allegorical nature of the stories. By setting stories in the future we can comment on our own present and past. It's that which makes the stories so poignant most of the time." ■

Above left: *Sisko leads his troops into battle*
Above right: *Worf by name, worf by nature, the Lt. Commander leaps into the heart of the fray*
Right: *Total carnage sweeps the decks of DEEP SPACE NINE*

Back issues... pondered the thoughtful Vulcan, surveying the wealth of information which he was missing out on.

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"I don't normally get to play anyone who is truly evil!"

This and opposite page: *Enabran Tain and his Romulan co-conspirators engage in their plan to destroy the Dominion empire...it didn't do the Klingons any good either in the fourth season*

Ian Spelling talks to Paul Dooley who plays the former leader of the malevolent Obsidian Order.

Playing Enabran Tain, the wily former leader of the Cardassians' CIA-like Obsidian Order on *Star Trek: Deep Space Nine*, meant a bit of pain and plenty of gain for Paul Dooley. "I remember long, long, long hours," recalls the amiable Dooley, a veteran character actor best known for his fatherly roles in such films as *Breaking Away* and *16 Candles* and the American television series *Dream On*, *My So-Called Life* and *Grace Under Fire*. "Those long hours are the first thing that stick out in my mind about being on the show. One day I was in that Cardassian make-up for 20 hours. 20 hours!"

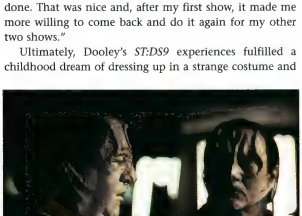
Those hours Dooley invested proved rather worthwhile, as his episodes, the second season *The Wire*, and the third-season outings *Improbable Cause* and *The Die Is Cast*, were all quite memorable and gave the actor a rare chance to flash some real menace. "I don't normally get to play anyone who is truly evil. The producers wanted Tain to be this genial, almost avuncular person who seems to be retired and is super-polite to people," recalls Dooley. "He's wearing a sweater with elbow patches, just like a college professor would wear to a class. I think they wanted me for Tain because it's so unusual for me to play killers or villains. So, when I showed my dark side and you saw I didn't really mind having people assassinated or putting that implant in Garak's (Andrew Robinson) head, it came as a bit of a surprise to the audience. It was a change of pace for me."

Dooley reports that he enjoyed his time on the *ST:DS9* sets, particularly sharing the screen with René Auberjonois, who is a friend and a fellow veteran of Robert Altman films; Andrew Robinson, who, as Garak, is the target of Tain's wrath; and Avery Brooks, who also directed the episode *Improbable Cause*. "I think everybody on the show is cognisant of the fact that *ST:DS9* is not your usual draw-

Spinning an Obsidian Web with Paul Dooley

ing room show or a sitcom or a show with people sitting around in jeans or slacks and a tie. The make-ups are elaborate, time-consuming to put on and take off, and are difficult to move in, and they all take that into account on *Star Trek*," notes the actor. "Everyone – the directors, the cast, the other on-set people in make-up, wardrobe and hair – is very careful to make the actors as comfortable as possible. And they move very quickly to get their shots done. That was nice and, after my first show, it made me more willing to come back and do it again for my other two shows."

Ultimately, Dooley's *ST:DS9* experiences fulfilled a childhood dream of dressing up in a strange costume and



> *"More people stop me on the street to talk about* Star Trek *and Tain than they do to talk to me about most of the other shows or films I've done over the years."*

sporting bizarre make-up. And, he adds, he'd welcome the opportunity to slip into Tain mode once again. "You don't know if I'm dead or alive at the end of *The Die Is Cast* (as the Jem'Hadar blast away at Tain's ship). I'd be happy to do it again," enthuses the actor, who will next be seen in actor-director Christopher Guest's upcoming film comedy, *Waiting For Guffman*, as a member of a 'really bad' community theatre group in Missouri who had been abducted by aliens and lived to tell about it. "My phone hasn't rung yet, but it was left wide open, and I've got to assume they did that on purpose, so that I could be brought back if a storyline called for that to happen. I'm sure I could somehow squeeze more *ST:DS9* into my schedule.

"You know what amazed me most about the whole thing? Even though I wore all of that make-up, people on the street recognise me as Tain. Obviously, these people are Trekkers, and they really know who is doing what on the show, who the directors are, who the guest stars are. More people stop me on the street to talk about *Star Trek* and Tain than they do to talk to me about most of the other shows or films I've done over the years. That really amazes me!" ■

ENABRAN TAIN PROFILE

POSITION: *Former head of the Obsidian Order*
RACE/SEX: *Cardassian male*

Date unknown *As commander of the feared Obsidian Order, Tain orders placement of a cranial implant in Elim Garak, to guard the classified information he knows.*

2368 *Retires from the Obsidian Order, taking up residence on the Arawath colony.*

2370 *When Garak's implant malfunctions, Tain is visited by Dr Bashir, seeking the medical files that will enable Garak's treatment. Tain initially tells Bashir he does not think Garak deserves treatment, but eventually agrees to transmit the proper files to Deep Space Nine because he wishes Garak to live a long and miserable life in exile; the spy-turned-tailor has apparently betrayed Tain in an unspecified incident.*

2371 *Develops a plan to deal with the Dominion threat. Working with the Obsidian Order and the Romulan Tal Shiar, Tain helps create a fleet of Romulan warbirds and Cardassian cruisers, to launch a preemptive strike against the Founders. The plan is implemented without the knowledge of the Romulan Imperial Senate or the Cardassian Central Command. Tain hopes the mission's success will enable him to regain his position as head of the Obsidian Order. To this end, he uses his Tal Shiar connections to have former operatives assassinated, targetting those who know much about him and whom he considers to be obstacles to his return. Of these, Garak was to have been poisoned by a Flaxian assassin sent to DEEP SPACE NINE.*

The combined fleet is ambushed by Jem'Hadar fighters and when Garak (who has been captured with Odo) tries to rescue his former colleague from the burning bridge of a Romulan warbird, he can only stare ahead and talk of how he failed to recognise the trap.

Tain is presumably *killed on the warbird; reports from* U.S.S. Defiant *indicate that none of the Romulan or Cardassian ships survived the ambush...*

From the Replicator

Merchandise

This month **Bandai** are bringing out a talk-back Classic Communicator, which is basically a re-launch of the best-selling Classic Communicator, but with an in-built, three-second recording speech chip, allowing you to record your own voice. So, it's now possible to get the communicator to hail you with your own voice!

Downpace are now producing a series of *Star Trek* glasses in two styles – a lager glass and a hi ball. The lager glasses come in two variants. The first, which is my favourite, has the United Federation of Planets logo embossed on the front and rear while the second depicts the *U.S.S. Enterprise NCC-1701-D*. The straighter hi ball glasses have the Klingon logo and a Klingon ship on them. There is a vast quantity of new badges now available from **Downpace**, including some of the following: the new style communicator as seen in *All Good Things*, and no less than five variants of Bajoran rank pins which range from Ensign to Major. These Bajoran pins look similar to the Bajoran communicator but are smaller and colouring differences indicate the differences in rank. On the subject of rank pins, there are also three new Starfleet ones available: the first is a *Star Trek: The Next Generation* Admiral's badge, comprising four gold-coloured studs surrounded by a black rectangle. The other two large and chunky badges are from the *Star Trek* film period – one for Captains and the other for Admirals.

Other new badges from **Downpace** this month include a Cardassian symbol, which resembles a Galor class ship viewed from above; a large hexagonal Klingon communicator; and the rather unusual *Mirror, Mirror* badge which was used by the evil Empire in the *Star Trek* episode of the same name.

Creative Marketing Associates have recently released a smart-looking *Star Trek: Voyager* Collector Album, a three-ring binder featuring the *U.S.S. Voyager* orbiting a Class 'M' planet. The album, intended for storage of house card and print collectibles, is available from *Game Limited* stores, *Forbidden Planet* and other High Street specialist chains.

Wesco are now producing a *Star Trek: Voyager* talking alarm clock similar in style to their *Star Trek* and *ST:TNG* clocks released last year. This new clock has a model of the *U.S.S. Voyager* flying over a barren ice world and features two alarm messages – 'The *U.S.S. Voyager* is 70,000 light years from home and we're desperate to get back. Are you going to lie there all day?' followed by a snooze alarm message announcing 'Attention all those in sleeping quarters! Get up or be left behind!' Cute!

A company called **Ralph Marlin Europe** are starting to make *Star Trek* boxer shorts. Yes, boxer shorts! Two designs are available – one pair is covered in a selection of *Star Trek* ships while the other has a mixture of *ST:TNG* logos. Also available from **Ralph Marlin** are a range of *Star Trek* baseball caps; one has *ST:TNG* emblazoned upon its front and the other has the *Star Trek* logo on its peak.

That's all for this month, more news in 30 days. ■

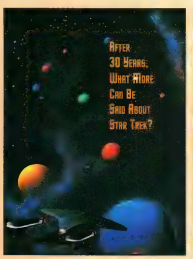
Paul Christopher

STAR TREK AT THE AMERICAN INTERNATIONAL TOY FAIR

Report

Earth Date 1996. It is the 30th Anniversary of *Star Trek* and toy, hobby and giftware manufacturers are at the 93rd Annual American International Toy Fair held in New York City, previewing the new products that will be released throughout the anniversary year celebrations.

In the US, **Playmates** (distributed by **Bandai** in the UK) have been the prime manufacturer of *Star Trek* toys for the past four years and obviously they had the most new products on display. The four and $^{3}/_{4}$ inch Action Figures are the core of the line and many new figures from all four television series are being added, with increasing emphasis on the original series of *STAR TREK*. Going right back to the beginnings, and the original pilot *The Cage*, we'll soon be seeing releases of Captain Pike; Mr Spock – in his loose-fitting turtleneck; Vina as the green Orion Animal Woman and a Talosian. Although packaging graphics for the *STAR TREK; STAR TREK: THE NEXT GENERATION* and *STAR TREK: DEEP SPACE NINE* figures have recently been made the same, the four figures from *The Cage* will get special packaging. Other original series figures include Kirk in casual attire; a Mugato and the Gorn. Yeoman Rand and Nurse Chapel are already available. Up and coming figures are Picard from the episode *Tapestry*; Tasha Yar from *Yesterday's Enterprise*; Lt. Barclay from *Projections*; Garak; Worf in *ST:DS9* uniform and a Jem'Hadar. ➔



Above and bottom right: *The new* ***Playmates*** *ranges, including the Apollo range which has no release date in the UK*

STAR TREK: VOYAGER figures remain in distinctive packaging and ship in their own assortments. New for 1996 are Seska; Lt. Carey; a Vidiian; a Kazon; Torres as a Klingon and Chakotay as a Maquis.

Additions to the series of nine inch collectors' figures are Spock; McCoy; Scotty; Uhura; O'Brien; Worf in *ST:DS9* uniform; Guinan and a Romulan Commander.

The new Starfleet Academy figure assortment (to be released in the UK, as of press time, in August/September) provides favourite characters as young cadets. Picard (with hair!); Riker; La Forge and Worf each come with a CD-ROM featuring academy lessons and cadet biographies.

Of the new ships and accessories coming this year the transwarping *U.S.S. Enterprise* is the most unusual in terms of operating features. This mid-sized model can transform from the standard two-engine to the three-engine, as seen in *All Good Things*. However, this is no simple 'snap off-snap on'; the third engine folds up and hides away in the saucer section. (US Release: May.)

Another 'engine shifter' is the *U.S.S. Voyager*. The engines are motorised and move up and down at the touch of a button. Lights and sound are also *U.S.S. Voyager* features. Other craft include a Kazon Fighter with exclusive Kazon figure and the Galileo Shuttlecraft with a special version of Captain Kirk in the early turtleneck uniform. (US release: July.)

The talk-back original series Communicator can record and play back multiple messages. More electronic accessories take form as the Phaser and wrist communicator from the first movie, *Star Trek: The Motion Picture*. Dr. McCoy's medical kit includes the medical scanner and anabolic protophaser with light-up tip and is scheduled for a July US release. In the same month we'll also be seeing release of the *U.S.S. Voyager* phaser, which emits two sounds.

Several of the new Innerspace series of miniature starships that open to form playsets have already been reported in this magazine (Issue 12). Additional items are the *U.S.S. Defiant*, with Sisko and Worf; and the Galileo Shuttlecraft with Kirk and Scott.

The Innerspace series also expands with a *Star Trek* salute to the Apollo Program, not yet scheduled for release in the UK in 1996. The Lunar Module and the Command Service Modules will be featured and each will come with two astronauts.

Galoob's MicroMachines range, distributed by **Toy Options** in the UK, will increase with five new *Star Trek* sets this year. There will be two collections of *Star Trek: Voyager* craft; two from *Star Trek: Deep Space Nine* and one based on the movies.

Mattel enlists Ken and Barbie for their part in the 30th Anniversary celebrations. The world's most popular 12 inch tall couple don Starfleet uniforms for a limited edition boxed set. Barbie appears in the red Engineering Officer's uniform, while Ken is in Commanding Officer gold. Barbie comes with tricorder; Ken with a phaser and both have communicators. (US price approximately $80, due August). The dolls will also be released in the UK.

New *Star Trek* releases from **Applause** focus on the true collector market rather than toys and playthings. Fully painted and assembled resin figure dioramas are the highlight of the line. Two scenes are limited editions of 2500 pieces – from *Amok Time*, Kirk and Spock duel with Lirpa weapons while the other piece shows Picard being transformed into Locutus. Regular editions, to a smaller scale – and a lower price – depict Kirk and the Gorn as seen in *Arena*; Sulu from *The Naked Time*; Picard and Dathon from *Darmok*; Q on his throne; Neelix in his kitchen; Captain Janeway with her command chair and a general grouping of Janeway, Chakotay and Tuvok.

Designed to get more practical use are two series of drinking mugs. Regular shaped mugs have graphics reflecting the four captains: Kirk; Picard; Sisko and Janeway. Figure head mugs depict McCoy; La Forge; Q and Neelix. These all-new **Applause** *Star Trek* products are scheduled for a June release with US prices ranging from $15 to $60.

And if that is not enough to keep the avid *Star Trek* collector happy during the year, remember the eighth *Star Trek* movie will be in cinemas before the year's end. **Playmates** promise a whole new range of six inch figures of Picard, crew and Borg based on the new feature. There will be other new craft and accessories as well. The 30th year of *Star Trek* will not end quietly! ■

Report by Andy Yanchus

The new *U.S.S. Enterprise NCC-1701-B* from *Star Trek Generations* is now on sale. The **ERTL** kit remains very similar to the *U.S.S. Excelsior* upon which it is based, but does have more changes than would perhaps initially seem apparent. Impulse engines are added to the Upper Main Hull while the Secondary Hull has a different Navigational Deflection Antenna. The immediately obvious external change, however, is with the Warp Engine nacelles, which are completely different at the front with new Bussard Housings. This time around you also get a different stand, mimicking the Federation badge/communicator and far superior to the cradle you get with the *U.S.S. Excelsior*, where the finished model was forever slipping off!

With this model released it of course only leaves the *U.S.S. Enterprise NCC-1701-C*, as seen in *Yesterday's Enterprise*, to be issued to complete all five shapes of craft.

Revell have also joined the *Star Trek* Universe with their three kits from *Star Trek: Voyager*. The *U.S.S. Voyager* 's construction follows much the same pattern set by the **AMT/ERTL** *Star Trek* kits – there is a limit to how these types of vessels can be broken down into parts anyway – and should not cause too many problems, even for the novice modeller. Revell have even included the movable feature in the *U.S.S. Voyager* where the Warp Drives swing from Impulse speeds to Warp.

The exterior colour may also cause problems (as it does with models of most science fiction craft) as to exactly what colour it should be. It would appear that the series' own effects models are three tones of grey, but the different colours in many shots are a result of whatever the dominating lighting effect happens to be. It also doesn't help that many of the shots are Computer Generated Images these days, which also affects the screened colour.

The *U.S.S. Voyager* has a stand that is very similar to that supplied with AMT/ERTL's *U.S.S. Enterprise NCC-1701-B*, mimicking the Federation symbol, so the completed model can be displayed in a suitable cruising mode. The scale isn't given, but since the 'real' length is 1,130 feet, the scale works out to 1:675, which is pretty close to the accepted 1:635 scale of the *Star Trek U.S.S. Enterprise NCC-1701* kit.

The Maquis ship, as seen in the pilot episode *Caretaker*, had a short but spectacular starring role as the ship of the renegade Federation members who, somewhat reluctantly, have to join forces under the beady eye of Captain Janeway. The pilot episode ends with the Maquis ship being sacrificed, so make the most of this particular model!

The colour scheme is even more tantalising than the *U.S.S. Voyager* herself. The kit is moulded in the same dark grey plastic and consequently 'dark grey and a lot of weathering' seems the best bet. In addition the painting plan gives colours for a number of other areas, and here it is probably a safe bet to go along these lines.

The scale is completely different from the *U.S.S. Voyager*. The Maquis vessel is much smaller and although no 'real' sizes are given with the kit a convenient shot in the pilot episode shows a side view of both in formation. Foreshortening needs to be taken into account, but a reasonable guesstimate comes out at about 1:200 scale; although this still means a pretty large vessel.

The third kit, the Kazon ship, is one of the most distinctive to come from the *Star Trek* Universe. It's moulded in a tan coloured plastic, although the effects model appears a darker shade of brown and the complex curves of the hull have been well captured. Decals provide the small windows and these indicate that the scale is probably much the same as the *U.S.S. Voyager* herself. ■

Review by Mat Irvine

U.S.S. Enterprise NCC-1701-B
Out: Now
Manufacturer and recommended price: *ERTL*, £17.50

***U.S.S. Voyager*/Kazon ship/Maquis ship**
Out: Now
Manufacturer and recommended price: *Revell*, £17.50

STAR TREK: VOYAGER MODEL KITS MUST BE WON!

Those kit-creating people at **Revell** have very kindly given us 5 sets of the three new *Star Trek: Voyager* kits to give away! All *you* have to do to try and get your hands on copies of these excellent works is to answer the question below and send the answer (postcards only, please) to: **The *Star Trek: Voyager* Kits Competition** (#15), *STAR TREK Monthly, Titan Magazines*, 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 24 May 1996. Please do not include competition entries with other correspondence as they may go astray!) Good Luck...

In which episode of *Star Trek: Voyager* is Chakotay captured in his shuttlecraft by a Kazon ship?

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information.'

Release dates were correct as of press time.

THE STAR TREK MONTHLY RATING SYSTEM

* Total gagh!
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STAR TREK: DEEP SPACE NINE

Volume: 4.6
Home Front/Paradise Lost
Release date: 3 June
STM* Ratings: *Home Front*/*Paradise Lost******

Home Front and *Paradise Lost* make up a two-part *Star Trek: Deep Space Nine* story, concentrating on the threat of the Dominion to Earth. The actor who steals the show is Brock Peters as Sisko's stubborn but wonderful old father, a chef running a restaurant in New Orleans. The plot is intricate with twists and turns. Clues and snippets of information are provided by Nog, now an academy student, and by a Shapeshifter who appears first as an Admiral and later as O'Brien, with all the wrong body language. Sisko has to unravel a terrible mess to determine the exact identity of the enemy threatening the paradise of Earth.

STAR TREK: VOYAGER

Volume: 2.5
Prototype/Alliances
Release date: 13 May
STM* Ratings: *Prototype/*Alliances*****

B'Elanna Torres uses her improvisational skills to re-energise a robot found floating in space in *Prototype*. Unfortunately her sense of achievement is temporary; the robot that kidnaps her threatens the destruction of the *U.S.S. Voyager* and all her crew if she does not comply with his plans. The half-Klingon engineer finds herself in the unenviable position of succeeding to save her friends, but in doing so she contravenes the Prime Directive, with what could be catastrophic consequences.

As predicted, the turncoat Seska and her headstrong-chauvinist Kazon-Nistrim maje Culluh return in *Alliances*, as Janeway seeks a limited alliance in the face of increasingly depleted supplies. The decision to bargain with the Kazon proves one she comes to regret... ■

Stuart Clark

Captain Sisko's Other Old Man

Brock Peters talks to Lou Anders about his role as Joseph Sisko in the two part *Star Trek: Deep Space Nine* story *Homefront* and *Paradise Lost*...

Below right and opposite page: Maestro of the kitchen and loving father, Joseph Sisko... **Opposite page top left:** ...and genocidal maniac Admiral Cartwright – it must be fun to be an actor!

Brock Peters first began his association with *Star Trek* as Starfleet Admiral Cartwright in *Star Trek IV: The Voyage Home*. "It was such a great experience for me," Brock says, "One of the first pictures where I wasn't involved as a victim or involved in some message of tragedy. I was able to play something in science fiction, something with magic. It was really fun and challenging to do."

How then did he react when asked to reprise the role in *Star Trek VI: The Undiscovered Country*, only to find that the Admiral had turned traitor? "It was disturbing. They asked me how I'd feel about that and I said, 'well, it's certainly realistic and viable as a story point. I don't feel terribly comfortable with it, because everybody wants to be liked,' but I saw the viability of it."

Peters was touched that the producers of the film felt the need to consult him on his character's change. "They were kind and courteous enough to do that. They could just have gone ahead and said, 'Okay, you're going to be a villain now – a conspirator, a traitor,' without regard to my feelings, and that would have been it. That's how seriously they take the work they do. To me, that's a good example of a fine working relationship."

Despite his kind treatment during shooting for the films, Peters still felt the "terror of arriving there the first time I was going to do a television segment of *Star Trek*. I didn't know whether it would be different." Fortunately, that terror was quickly dispelled. "The warm reception that I got was really quite special. I was very moved by it." The relationship shared by three generations of Sisko men was one of the most touching and realistic portrayals of family in the *Star Trek* Universe in recent times, no doubt aided by Peters' admiration for Avery Brooks as an artist. Peters says that it really wasn't hard for the three of them to meld, despite hectic recording schedules. "Avery and Cirroc are very experienced and fine in the work they do. ➔

They already had something going by the time I arrived. We had two weeks to shoot and they made it really very easy for me, and were responsive to me as well. I think perhaps that translated to the screen – it seemed to work."

Star Trek fans have heard of Joseph Sisko ever since the first episode of *ST:DS9*, when Ben Sisko brags of his father's cooking. Stepping into a role about which the audience already has several years of preconceived notions is a difficult job. Brock took careful note of the clues about his new character, creating a Joseph Sisko that wouldn't disappoint. "There are all the obvious things that are surrounding you – the fact that he's something of a dilettante about food, and that there in New Orleans he would insist on recreating something from a past age. He's a man of some taste and, I think, a man of a kind and warm personality. So I went for that.

"His son, the captain, also influenced how I would approach it. There were clearly differences in our lives as he was growing up. He [Captain Sisko] appeared to be a very sturdy, conservative, and straight-laced person, and obviously, that's not where I was coming from." Indeed, Joseph Sisko seems anything *but* straight-laced and conservative. "They've always created these feelings that Sisko's father might be a little difficult," Brock laughs. "It wasn't that he was difficult, he was *different*; and so one had to play off of things like that. But Sisko does care about his father, and his father is very proud of his son. Different ages, yet bound by their differences."

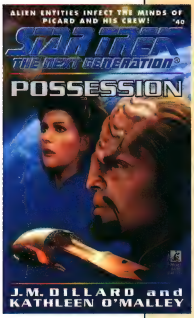
One difference between them is revealed in the dramatic scene in *Homefront*, when Joseph Sisko refuses to submit to the blood tests which Captain Sisko has ordered. But in *Paradise Lost*, Joseph has apparently relented, as we see him submit to the test. Did Peters feel this change of heart felt forced and abrupt? "No. He was a man with strong views and personality. Yet here was a time when he showed that he was also the kind of person you could love because he wasn't inflexible and standing his ground without [reason]. He knew the reasons for the blood test and finally decided to go with it."

The warmth Brock says he felt on the *ST:DS9* set continued right to the end. "When I finished, the whole company applauded. As it turned out, I had worked with most of the crew members in one production or another over the years, so everybody was at one point or another walking up to me and saying, 'Remember... that's where I first met you,' and that's always nice."

When asked if he would play the role again, Brock says that he would love to. Perhaps, despite all of his objections to leaving Earth, we will see Joseph Sisko show up on DEEP SPACE NINE yet. "It would be fun. I'm sure they would create something very interesting and exciting to do. All I can say about that is that I hope they think of something like that and I'm the guy they use to do it." Brock, who recently recorded a new segment of the *Star Wars* radio series as the voice of Darth Vader, says that he has watched science fiction his whole life and has been a *Star Trek* fan since the original series. "I've always watched it and thought it was wonderful, special – the most special of television shows. I'm always mystified by people who could not see the value of the storylines that they created – the meaningfulness of them. They seemed to be hung on the fact that it was science fiction and not real from their point of view, and yet so much of what they did do then and are continuing to do now seems to forecast much of what is coming. Sometimes, in some instances, it has already happened.

"Man's imagination is what carries him forward in time and it's so well projected in a series like this. The reality of our future is inside us. The freedom of the imagination that's expressed, projected in *Star Trek*, is challenging and stimulating, and I think we ought to look at it. It continues to tell stories that are based on examining relationships, understanding and challenging to the mind and spirit of man, setting itself there as a pretty good mirror. For me, it's as good a thing on television that there is likely to be. An arena that can cover everything." ■

Home Front *and* Paradise Lost *are scheduled to be released by* CIC Video *on 3 May. For more on Brock Peters' impressions on playing Darth Vader, pick up a copy of the new* Star Wars Magazine *from* Titan.


ALIEN ENTITIES INFECT THE MINDS OF PICARD AND HIS CREW!
Star Trek
THE NEXT GENERATION
POSSESSION
J.M. DILLARD and KATHLEEN O'MALLEY

A POSSESSED WRITER

***Star Trek* author J.M. Dillard offers a sneak preview of her new book, in conversation with Joe Nazzaro...**

"This is going to be a *fun* book," says veteran *Star Trek* writer J.M. Dillard of her new *Star Trek: The Next Generation* novel *Possession*, written in collaboration with Kathleen O'Malley.

"I was actually inspired by a book I had done earlier, called *Demons*, which dealt with the original *Star Trek* crew as they faced a group of really malignant entities, who were non-corporeal to an extent – they were actually sub-atomic, and they caused a madness among the infected crew.

"Basically, this book throws away some of the constraints the *ST:TNG* television series had, which was more philosophical. *Possession* is very much a fun action romp, and it was a lot of fun to do some really nasty things to Picard and his crew. In a sense, it really isn't a sequel to *Demons* (*Star Trek* #43), but it was definitely inspired by the book, so people who enjoyed that are really going to enjoy this one.

"The characters I'm really spotlighting are Worf and Deanna and, to some extent, Alexander. He seemed appropriate for this story especially since Worf, as the Klingon brain is different to other races, is affected differently from the rest of the crew. Also, because Deanna is an empath/telepath, she's affected differently, and that's why they both end up being highlighted. I play around with their relationship a little bit, and I'll just say there is a love interest for Worf in the book.

"In terms of any restrictions with the characters, we didn't find any problem in that regard; we just explored the subject matter and had a great deal of fun – there were numerous interesting e-mail and phone conversations, because I'm on the West Coast of the US and Kathy is on the East – but we didn't feel constrained for a minute.

"I would say that Kathy did the lion's share of the work. We went back and forth all the time, and she'd send chunks of the manuscript over e-mail, and then we'd get together over the phone. I came up with the idea, but she took that idea and ran with it, and is such an amazingly fast worker that by the time I completed one or two chapters, she had already done two-thirds of the book. What I did was to go through it and 'Dillardise' the manuscript to make it more my style, which is what Kathy wanted, because basically she's a wonderful person!"

In addition to *Possession*, Dillard has a number of other *Star Trek* releases coming up over the next few months. "I've done a revision of *Where No One Has Gone Before*, which is a big coffee table book, and is now coming out in trade paperback. I've now updated it with all the new information on *Star Trek: Voyager* and *Star Trek: Deep Space Nine*, as well as *Star Trek Generations*. I've also done a new project for Pocket called *The Federation Passport*, and I'm slated to do the novelisation of the next *Star Trek* film." ■

Possession *is released on 6 May in paperback.*
Demons *is currently available at all good book shops.*

LICENSED *STAR TREK* BOOKS AVAILABLE IN MAY 1996

The list below was correct as of press time but may be subject to change. The ISBN numbers have been listed to assist with any enquiries about these titles.

SIMON & SCHUSTER

All Generations
The Klingon Book of Virtues *by Marc Okrand (Audio, £7.99, 0 671 85649 9)*
Star Trek Klingon *by Dean Wesley Smith & Kristine Kathryn Rusch (PB, £4.99, 0 671 00257 0)*
Based on the script of the CD-ROM Klingon Immersion Studies *by Hillary Bader, this book, as in the frighteningly real interactive episode, allows readers to fully immerse themselves in the Klingon world by following the story of a young Klingon warrior on his quest to avenge his father's death.*

Star Trek
78: The Rings of Tautee *by Dean Wesley Smith and Kristine Kathryn Rusch (PB, £4.50, 0671 00171 X)*
When an entire solar system begins to disintegrate into cosmic rubble, Captain Kirk suspects that rumours of a new Klingon superweapon are all too true as reality itself begins to break down. His attempts to undo disaster and save a pre-Warp Drive civilisation without breaking the Prime Directive are hampered by the arrival of Klingon warships in the Tautee System...

Star Trek: The Next Generation
40: Possession *by J.M. Dillard (PB, £4.50, 0 671 86485 8)*
80 years ago a plague of violence and bloodshed came to Vulcan, brought by strange bodiless entities. Imprisoned in special containers the beings are now free and the crew of the U.S.S. Enterprise *are possessed, with Picard facing a deadly and insidious threat from his own shipmates which may spread across the Federation!*

TITAN BOOKS
The following books are scheduled for reprint this month

Star Trek
The Wounded *Sky by Diane Duane (PB, £4.99, 1 85286 097 9)*
Vulcan's Glory *by D.C. Fontana (PB, £4.99, 1 85286 098 7)*
Web of the Romulans *by M.S. Murdock (PB, £4.99, 1 85286 209 2)*

Star Trek: The Next Generation
Ghost Ship *by Diane Carey (PB, £4.99, 1 85286 067 7)*
Chains of Command *by Bill McCay and Eloise Flood (PB, £4.99, 1 85286 421 4)*

POSSESSION *BOOKS MUST BE WON!*

Those splendid people at Simon & Schuster have very kindly given us 15 copies of J.M. Dillard's *Possession* paperback to give away. All you have to do to try and get your hands on a copy of the book is to answer the question below and send the answer (postcards only, please) to: *Possession* Competition #15, STAR TREK Monthly, Titan Magazines, 42 – 44 Dolben Street, London SE1 0UP. Multiple entries will be phased, the Editor's decision is final and all entries MUST be received by Friday 24 May 1996. Good luck!

In which episode of *Star Trek: The Next Generation* is Deanna Troi possessed by an alien crimsed entity on a storm-torn world?

If you do not wish to receive details of any special offers or new products please mark your entry 'No Information'

WIN £1,000 OF CD-ROM GAMES!

STAR TREK: DEEP SPACE NINE HARBINGER™ RELEASED

The *Star Trek: Deep Space Nine Harbinger* adventure game for PC and Macintosh users is now available, casting the player as a Tirrion delegate visiting the station on behalf of the Federation. An unknown alien race have appeared from nowhere, and are swarming throughout the galaxy like a plague of locusts. During their relatively short burst of destruction, the invaders have overpowered a number of Federation-controlled worlds. The latest tactical computer predictions indicate the DS9 base is next in line for their unwanted attentions, and, bearing in mind the importance of the station's position, *Commander Sisko* must be warned and won over as an ally.

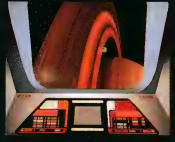
This new arcade/adventure game cleverly blends arcade sections (including the final attack against the attacking aliens) with puzzle games and character interaction sub-games. In addition to Sisko, players will also be able to garner useful information and help from *Major Kira Nerys*, *Lieutenant Jadzia Dax* and *Security Officer Odo*. True to their television-based counterparts, each character brings with them individual skills essential to your mission, while secondary characters – including *Quark* and the regular inhabitants of his bar – are on hand with rumours and below-level information – but always at a price!

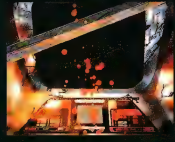
A

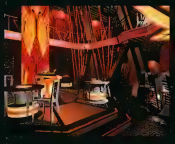
B

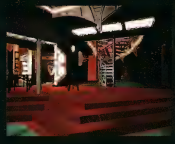
C

D









HOW TO WIN A COPY OF *HARBINGER*!

Those splendid people at **CIC Interactive** have very kindly given us 20 copies of the new **Harbinger** computer game to give away! All *you* have to do to try and get your hands on a copy of this superb new game is identify the locations or persons above from *Star Trek: Deep Space Nine*! For instance, if you think picture A is part of Quark's Bar, then write the answer in the space provided.

Then, simply send the answer (using the coupon below or postcards *only*, please) to: **The *Star Trek: Deep Space Nine Harbinger* Competition** (#15), *STAR TREK Monthly*, *Titan Magazines*, 42 - 44 Dolben Street, London SE1 0UP. Multiple entries will be phasered, the Editor's decision is final and all entries MUST be received by Friday 24 May 1996. Please do not include competition entries with other correspondence as they may go astray!) Good Luck...

STAR TREK: DEEP SPACE NINE HARBINGER™ ENTRY FORM

(Copies acceptable. Please indicate which format you require.)

PICTURE A IS _____

PICTURE B IS _____

PICTURE C IS _____

PICTURE D IS _____

NAME _____

ADDRESS _____

_____

_____

❑ HARBINGER – PC MINIMUM CONFIGURATION
Operating System DOS 5.0; CPU 486; Clock Speed 66; CD-Speed 2X; Sound Card SB16 or 100%; Screen Resolution SVGA; RAM Required 8MB; Hard Drive Required 10MB

❑ HARBINGER – MAC MINIMUM CONFIGURATION
Operating System 7.1; CPU 68040; Clock Speed 33; CD-Speed 2X; Sound Card Mac standard; Screen Resolution 640x480; RAM Required 4MB free; Hard Drive Required

❑ Tick here if you do not wish to receive details of any special offers or new products

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Titan Authorised User.

Communications

We continue to read all your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them! Please send your letters to *STAR TREK Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP.

Alternatively, E-Mail us at our new on-line number: 101447.2455@compuserve.com.

Please include your full address in addition to your e-mail contact. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

As an added incentive to persuade you to air your views, we'll be giving an all-new *ERTL Star Trek* model kit away to one of our correspondents each issue.

We're very sorry, but due to the sheer amount of time spent in producing *STAR TREK Monthly* we cannot make personal replies to your letters.

THE WAY OF THE WARRIOR - VIDEO SUCCESS?

Regarding *The Way of the Warrior*, I could not blink from start to finish! This was the most amazing *Star Trek* episode I have ever seen in the show's 30 year existence!

When are its detractors going to wake up and smell the Blood Wine? *Star Trek: Deep Space Nine* is the best *Star Trek* in history!

Daniel Champion, Ipswich, Suffolk

... *The Way of the Warrior* was great, one of the greatest *Star Trek* episodes I've seen. I can't wait for *Home Front* and *Paradise Lost*.

Last year, I bought all of the *Star Trek: Voyager* tapes but this year it's going to be *ST:DS9*.

Phillip Hutton, Banbridge, Co. Down, Northern Ireland

I can just hear the Niners, who've been supporting* ST:DS9 *since its first episode, shouting "We told you so!" now... For more on* The Way of the Warrior, *turn to our interview with James Conway on Page 48

SHAKY START

I've enjoyed the coverage of *Star Trek* in your magazine, and the interviews with actors. The comic strip is excellent – it got off to a shaky start with the *ST:DS9* and *Star Trek: The Next Generation* crossover and the *Star Trek* story was good, but ended too neatly for my liking. So far, the best strip has been the *ST:DS9* story *The Looking Glass War*, although the latest story, *Convergence*, is developing nicely. Will you be featuring any *Star Trek: Voyager* strips?

As to the show – *ST:DS9* has to be the most thought provoking, the episode *Duet* even made me cry.

Christopher Jolley, Clacton-on-Sea, Essex

Our apologies to those of you confused by the reference to an* ST:TNG *annual on the last page of the strip in Issue 13 – no such publication is planned. If I ever find that blasted nanite...

GOLD-PRESSED LATINUM?

I recently bought a back issue copy of *STM* Issue 6, having realised I had a gap in my collection. In a few decades they may well be worth their weight in gold. (Mine already are to me!)

When I bought the first few issues I was reluctant to read the comic strips, feeling I was too old for this, but now having read them I would advise anyone to do the same. They are thoroughly enjoyable!

My only criticism is that we 'virgin' Trekkers are discouraged from buying any model kits as it seems you need

CONTACTING *STAR TREK* ACTORS

All letters to the cast of any of the four series should be addressed to the actor and the character which they play.

For the original series *Star Trek* cast write to *Lincoln Enterprises*, 14710 Arminta Street, Los Angeles, CA 91402, USA. (This organisation is run by Majel Barrett Roddenberry).

Letters to the cast of *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager* should be sent c/o *Paramount Pictures Corp*, 5555 Melrose Ave, Hollywood, CA 90038/3197, USA.

Potential Script Writers: If you would like to write a script for *ST:DS9* or *ST:VOY*, you should write to: Lolita Fatjo, c/o Paramount Television, Hart Building 10S, 5555 Melrose Ave., Los Angeles, CA90038, requesting submission guidelines. You must include a 9" x 11" (2.3 x 2.8cm) self-addressed stamped envelope (plus appropriate International Reply Coupons to cover postage). Allow 4-6 weeks for delivery. The package includes a *Paramount Pictures* release form. Samples of scripts, and writers' and directors' guidelines are *not* available.

Potential Novel Writers: Only *Pocket Books* in New York commission *Star Trek* novels. For a copy of the writers' guide, send your request, together with a large, stamped addressed envelope to: *Simon & Schuster* (*Star Trek* Writers' Guide), West Garden Place, Kendal Street, London W2 2BQ. Once you have finished your draft to the guide's specifications, *Simon & Schuster* will forward it to America.

Titan Books do not commision new *Star Trek* fiction in any form.

FAN CLUBS AND CONVENTIONS

Under the terms of our agreements with *Paramount Pictures*, we are only able to publish details of licensed and non-profit making clubs and licensed conventions. *STAR TREK Monthly* accepts no responsibility for the accuracy of the information listed below, which is printed in good faith.

We welcome submissions from local groups; please include a contact address and any regular meeting details. Any events were correct at time of going to press but we advise anyone interested in attending any activity to contact the organiser via the contact address for confirmation. **Always enclose a stamped, self-addressed envelope with any enquiry (for US clubs, enquire at the post office about International Reply Coupons).**

NATIONAL CLUBS

Star Trek: The Official Fan Club of the UK PO Box 355, Bushey, Watford WD2 2NA. Telephone (01923) 252900.

LOCAL GROUPS

Entries welcome! Local groups usually offer a range of monthly activities and are non-profit making. Please note such groups are run by people in their spare time and a reply may take some time (and you MUST enclose a stamped addressed envelope!)

ACTOR FAN CLUBS

These clubs offer information on both actors' *Star Trek* work and their many other activities. Some, but not all, are sanctioned by the actor in question; where this is the case, we have noted this.

The Doctor's Exchange (the Siddig El Fadil/Alexander Siddig official fan club) c/o Karen Colohan, 3 Whites Close, Greenhithe, Kent. DA9 9JL.
E-mail: kcolohan@sidsplace.win-uk.net

The Official Andy Robinson Fan Club c/o Karen Colohan, 3 Whites Close, Greenhithe, Kent. DA9 9JL. E-mail: kcolohan@sidsplace.win-uk.net

RanDoM Flight (The Robert Duncan McNeill official fan club) c/o Karen Colohan, 3 Whites Close, Greenhithe, Kent. DA9 9JL.
E-mail: kcolohan@sidsplace.win-uk.net

a degree in engineering to complete them (or at least, an ability not to get yourself glued to the kitchen table).

What do you think?

Miss J. M. Gerard, Stockbridge Village

I think that if you let us have your full address, we'll send you this month's* ERTL *kit. Then you can find out for yourself!

IS *STAR TREK* REALLY 30 YEARS OLD?

I have just started to buy your magazine. However, I have noticed that you keep on saying that *Star Trek* is 30 years old. I, however, think that *Star Trek* is 32 years old. The reason I say this is that on the back of my video of (the first ever episode) *The Cage*, it says: © 1964 Desilu Productions, Inc. Could my video have a printing error, or am I right?

I would also like to know will *The Cage* be re-released in the re-mastered version when the new videos are on sale?

Christopher Jones, London

E-Mail: jc533@greenwich.ac.uk

Star Trek ***was first transmitted in 1966, Christopher, which is the basis for the 30th Anniversary. The script for* The Cage *was written in 1964 (*Titan*'s own* Star Trek Compendium *states that the completed and subsequently rejected, pilot was delivered to NBC in February 1965). This almost certainly explains the perhaps misleading copyright line on the video.***

MORE *STAR TREK: VOYAGER*, PLEASE

I just read Issue 12 of *STAR TREK Monthly* and I thought that it was fantastic! The information that you provide is great because it is so up-to-date and I love the photographs that you provide from series' past, present and future. It adds to the excellent general presentation of your magazine! Even having seen the entire first three seasons of *Star Trek: Deep Space Nine*, I enjoyed your first season episode listing and I hope you continue to do this on a regular basis.

My only suggestion is that you have more coverage on *Star Trek: Voyager*. I know that only video buyers and Sky One viewers have been able to see it so far but surely you can do interviews with the stars. I would like to see Robert Beltran and Robert Picardo interviewed in particular. Thank You.

Shuja Zaidi, London SW12

We'll see what we can do, Shuja. An interview with Robert Picardo is planned for our upcoming Doctors Issue.

FRUSTRATED OF LONDON!

I am a very big fan of *Star Trek* and have been following it for many years on Sky, BBC2 and on video. However, as I live in London I find it very aggravating to find that the viewers in the US get to see the newest episodes of *ST:DS9* and *ST:VOY* months before us living in Great Britain. Are the viewers in the US assumed to be better Trekkers than us over here? Why does it take *CIC* so long to release the *Star Trek* videos in England? For example, I am currently waiting for *The Way Of The Warrior* to be released when the lucky and spoilt brats living in the US saw it months ago and are probably lying in bed watching it for the ninth time right now.

And it gets worse. People living in Cyprus, for example, probably don't even know who Captain Janeway is! Are they assumed to be worthless Trekkers who aren't entitled to the latest episodes being made in the US?

Can you give me some sort of explanation for this before I decide to turn into the new Locutus of Borg and aim all my weapons at the people who are not releasing the newest episodes on video more quickly?

Chris Papadopoulos, London.

E-Mail: 101626.2521@compuserve.com

Although it may seem a long time to you, Chris, episodes of* Star Trek *are actually released far more quickly here on video than they are in the US. CIC, who release the videos, are dependent on receipt of master copies from which the tapes can be struck – and, although the confirmed* Star Trek *fan will almost certainly buy them anyway, every release has to be properly marketed and packaged before hitting the video stands. Only through proper promotion can the videos sell as well as they do in shops across the country and this all takes careful planning.

And in case you think our US chums have it all their own way – they have to wait even longer for their video releases! ■

WE ALSO HEARD FROM...

Amongst many, many others – Local group organiser ***Allen Tullett*** *(Ashford, Kent), who has had a tremendous response to mention for his club in an earlier issue of* STAR TREK Monthly. *Conversely, we've also heard from* ***Marilyn Mastin****, organiser of 'Changeling', who has closed their club down. The world of non profit-making clubs is a hard one – we're sorry you've had problems, Marilyn. Peter David books competition winner* ***Jonathan Letson*** *wrote to say thank you for his prize – it's a pleasure! and* ***Gary Wilsea*** *(Bravo TP, MND SW, Tom Factory of the Resolute BFP 0548), serving in Bosnia, has written to say that he is completely out of touch with* Star Trek *and the arrival of* STAR TREK Monthly *cheers him up no end. He hopes people will write to him via the above address...* ■

BANDAI COMPETITION WINNERS!

This competition, which ran in Issue 9, attracted an absolutely *phenomenal* number of entries and was by far our most popular yet.

The overall winner, who wins the entire run of *Star Trek* figures from *Bandai* ever released in the UK, including the 7" talking range, plus the US *Star Trek Generations* kit and the four 12" figures not yet available in the UK, was: **Mr Marrek Fletcher, Crawley, West Sussex.**

His tie-breaking entry, completing the sentence "I like Bandai *Star Trek* figures because..." was "Because Sindy Dolls don't have tricorders!"

In deciding the other winners we waded through a huge number who played on awful puns, "boldly going where no toy goes before", "they are so realistic" and settled for the really unique ones, or those that best used a theme very few entrants had come up with).

The three runners up, who win a classic *U.S.S. Enterprise* phaser, communicator and tricorder were: Fred Greaves, Llanrindod Wells, Powys, Wales ("I am only seven inches tall and they make great friends"); Stuart Pantoll, Budleigh Salterton, Devon ("They're cheaper than hiring the real actors to stand on my shelves!"); and Ian Robinson, Seatown Park, Swords, Co. Dublin, Ireland ("They're an Enterprise that won't leave a deep space in your pocket.")

OK, so we didn't weed out *all* the bad puns...

Special mention should, however, go to Miss Hannah Woodland (Age 3) of 7 Stuart Place, East Tiverton, Bath BA2 3RQ, whose punchline was "because mummy won't let me play with hers." Between *Bandai* and *STAR TREK Monthly* staff, we all decided she deserved a special prize and that her mum shouldn't be so rotten... ■

NEXT ISSUE: IT'S SCIENCE JIM, BUT NOT AS WE KNOW IT...

In its 30 year history *Star Trek* has brought us all manner of technological wonders and weird science – but do warp drive, universal translators and replicators have any basis in reality? *STAR TREK Monthly* talks to the scientists of today already working on the science of tomorrow...

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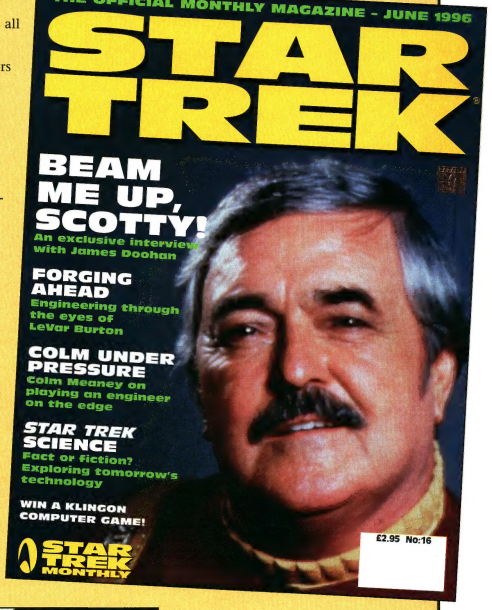
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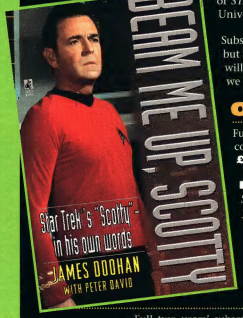

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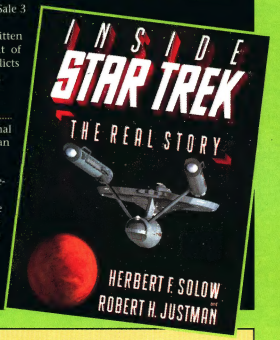

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